

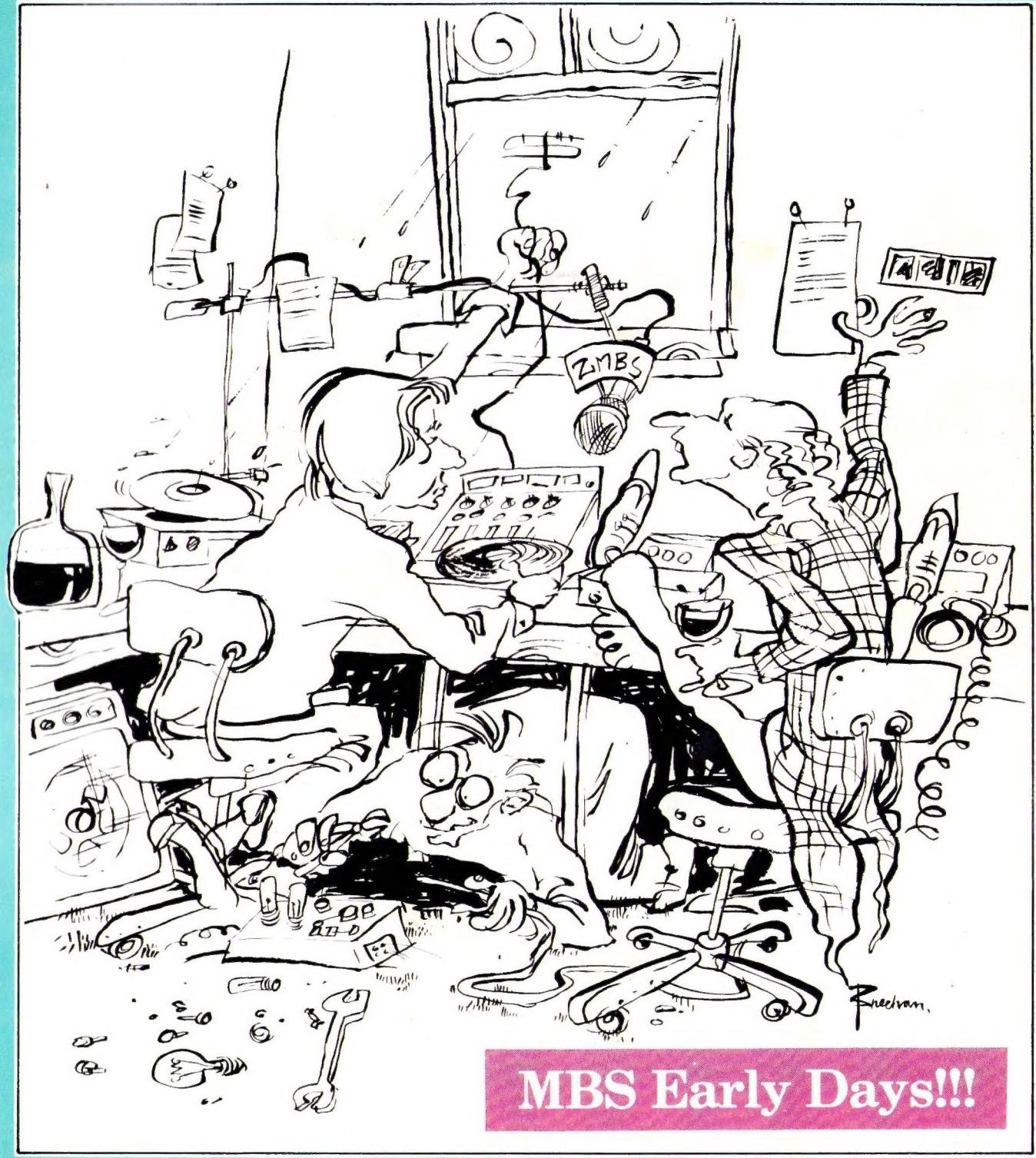
VOLUME 14, NUMBER 4

APRIL 1988

\$3.70

2MBS-FM

STEREO FM RADIO 102.5MHz PROGRAMME GUIDE



MICHAEL EDGLEY INTERNATIONAL PRESENTS

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BOOK AT OPERA HOUSE AND AGENCIES
PHONE CHARGE 20525

Programme

LISZT

From the Years of Pilgrimage
"Italy" ...
THE DANTE SONATA
SPOSALZIO
IL PENSIERO
PETRACH SONNET NO. 104
VENICE AND NAPLES

SHOSTAKOVICH:

SIX PRELUDES

MUSSORGSKY:

PICTURES FROM AN EXHIBITION

FRIDAY APRIL 15TH AT 8.15PM

Programme:
BEETHOVEN:
APPASSIONATA SONATA

RACHMANINOV:
THE SIX MOMENTS MUSICAUX

PROKOFIEV:
SIX SCENES FROM
"ROMEO AND JULIET"

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PRESENTED BY MICHAEL EDGLEY INTERNATIONAL IN ASSOCIATION WITH SYDNEY OPERA HOUSE TRUST.



2MBS-FM



Cover: Our grateful thanks to Peter Sheehan for his donation of this month's cover design — an illustration of earlier days at 2MBS-FM.

2MBS-FM

PROGRAMME GUIDE

APRIL 1988

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This month . . .

Our annual Subscription Drive is on again! In this Bicentennial Year it had to be linked to our own beginnings, so we make no apologies for the waves of nostalgia that will be surging forth from 2MBS-FM during the weekend of 9-10 April.

*You'll be able to hear some of our first announcers, back with us for 'guest appearances', as well as those cherished early birds who are still broadcasting regularly, such as Richard Gaze and David Worobin. Eve Hecht, the original presenter of *Listeners' Choice*, has compiled a bumper programme of requests from some of our founding subscribers. And there's lots more.*

Don't expect to find regular programmes in their usual places. Except for midnight to dawn on Sunday, when the appeal for new subscribers has a well-earned rest. At other times you really need to study the Guide to know in advance what you'll be hearing.

What has all this retrospection got to do with attracting new subscribers? Not much, unless you, our loyal supporters, can talk your non-committed friends into listening, and, we hope, deciding to join us. The lure is a first prize of a weekend for two at the Clarendon Guest House, Katoomba, complete with stage show on the Saturday night. Second prize is a double ticket for this year's Sydney Film Festival, and there are several other runner-up prizes too. Tell your non-subscribing friends!

**Mary White
Vice-Chairman**

The opinions expressed in the editorial section of this magazine are those of the writers and do not necessarily reflect the views of the Music Broadcasting Society of NSW Co-operative Ltd.

HIGHLIGHTS

Phillip Sametz

The Sounds of Easter

Easter is a festival in which music is both a restorative and a reminder for many, and 2MBS-FM's programmes for the Good Friday weekend reflect the rich musical heritage that is inextricably linked with the Easter period. On Good Friday itself *A Mother's Sorrow*, at midday, features Dvorak's rarely-heard *Stabat Mater*, while Ann Ramsay presents Haydn's *The Seven Last Words* at 4 pm. Liszt's *Via Crucis* (14 Stations of the Cross) can be heard the following day at 11 am, and Bach's *St John Passion* airs on Easter Sunday afternoon in a performance conducted by the late Peter Seymour.

Lazar At Last!

Lazar Berman — touring here this month — is one of the most exciting pianists before the public, make no mistake, although the record companies have not exactly been falling over themselves to get him on disc recently. Perhaps this is because — as his magnificent set of Liszt's *Years of Pilgrimage* revealed some years ago — he does not ride an easy interpretative path; his solutions are uniquely his own. Belinda Webster's two programmes, *A Russian Virtuoso*, devoted to the pianist coincide with his Sydney recitals, and will make compelling listening. The first, on Wednesday 6 at 9 am, features Schumann's second sonata, while the second, to be aired exactly a week later, is devoted to the music of Liszt.

An Unprosaic Bicentenary

"Nature was for him a diving gift, and poetry was to be found wherever this divinity was honoured, wherever the work of God was unsullied by human hands. ... He was the greatest of the German Romantic lyricists."

So R. J. Taylor has written of the poet Joseph Freiherr von Eichendorff, the 200th anniversary of whose birth occurs this year. Brin Newton-John's anniversary tribute gathers together songs based on his texts, composed by Schumann, Brahms, Wolf and Schoek, among others. Be listening at 8 pm on Easter Saturday.

A Unique Partnership

Koussevitzky in Boston, Stokowski in Philadelphia and Toscanini with the NBC are all famous musical marriages, but the last has been the most enduringly celebrated, probably because Toscanini's literal approach to the orchestral repertoire pre-figures that favoured in our own day. Sofia Boniecki's tribute to his work with the NBC Symphony is an excellent introduction to the conductor's style, ranging as it does from Weber's *Overture to Oberon* through to Strauss' *Don Quixote*. Tune in on Thursday 14 at 2 pm.

Felix Liked It

The era in which Percy Scholes could write of Mendelssohn's oratorio *Elijah* that "... to this day it maintains its popularity", has long passed, but the Victorians loved it, as the rapturous response the work received at its first performance — in Birmingham in 1846 — indicates. Sir George Grove wrote at the time: "The applause at the conclusion of both parts was enormous — almost grotesquely so."

The composer himself was delighted with the piece, the performance and the audience's enthusiasm.

Well, the work is not the repertoire item it once was, but if you want to hear what all the fuss was about, tune in on Saturday 30 at 8 pm, when the most widely praised recording of *Elijah* in modern times — that conducted by Rafael Frühbeck de Burgos — is played. Now will you repent?

Where Could They Have Met?

Given the complete dissimilarity of their musical styles, it is hard to believe that Gottschalk and Smetana were contemporaries, but here is Ruth Warren's programme of some of their keyboard works to prove it. In fact, they were born only five years apart (in 1829 and 1824 respectively) but spent their lives in rather different places — Gottschalk largely in Latin America (he died in Rio under mysterious circumstances) and Smetana — inevitably, given his commitment to nationalism in music — in his native Czechoslovakia. The side-by-side piano music recital can be heard on Monday 11 at 10 am.

And So Is Doris

Ross Norton has become contemplative. Having sat on a wind-swept cliff — it was Ben Buckler, actually, but don't let on — for some months he has concluded that *Fortune is a Woman*, or so his programme of Friday 15 at 9 am would have us believe. Rossini's *Italian Girl* meets the *Three Little Maids* from school when both parties are holidaying in Algiers, while Maria from *West Side Story* is extremely puzzled by *The Woman Without a Shadow*'s demeanour. Don't miss this meeting of music's greatest grand dames!

Getting Under

Music about technological advancement was all the rage in the first decades of the century, and no wonder, for the world we know as modern was taking shape at the time with amazing rapidity. Take *Your Girlie to the Movies*, *Going Up* ("... like a rocket gone insane, / Swaying in an aeroplane"), even *Electricity!* ("... has added very much to our felicity, / annihilating time and space") were some of the paeans penned to progress at the time, and Bob Goodnow has collected others, all related to the automobile, for his programme *Flivver Ten Million*. Polish your running board and fold back your dickie seat at 10.30 pm on Wednesday 20.

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MBS — Early Days

Mary White

2MBS-FM first went to air at noon on December 15 1974 and has broadcast every day since then. That first announcer was organist David Rumsey, who continues to accumulate 2MBS-FM 'firsts.' MBS1, our first commercial recording, was a recital by David; MBS12, our first CD, just released, features David playing music for brass and organ, with trumpeter Daniel Mendelow and trombonist Timothy Dowling.

The seeds for 2MBS-FM were sown as far back as June 1967. Trevor Jarvie, then living in Melbourne, was one of four people who responded to a letter in *Electronics Today*, asking for replies from anyone who was interested in specialist broadcasting. He helped to get the Music Broadcasting Society of Victoria going, although 3MBS-FM was a little later than 2MBS-FM in actually being heard on the airwaves. A few years later again there was 4MBS-FM, centred in Brisbane. The three MBSs are separate, but exchange programme guides and enjoy a sibling relationship.

In June 1969, after Trevor Jarvie's return to NSW, he wrote to leading Sydney newspapers, but was disappointed by the response. In Melbourne an identical letter had elicited 70 replies, in Sydney there were 15.

"But what we lacked in quantity we made up for in enthusiasm, and we were able to hold our inaugural meeting on March 2 1970, with 25 people present."

A committee was formed, regular meetings began, in the homes of committee members, where relaxed conviviality was the keynote. Notes from those early meetings bear this out. Some have splashy stains on their pages, which I have been assured are nothing more sinister than coffee and claret. Only one of the founders, Doug Keech, didn't live in rented accommodation, so his house became the first registered address of the Society.

A campaign began to obtain a broadcasting licence — this is a saga on its own! — and eventually, in September 1974, Trevor, as Honorary Secretary, received a letter from the then Minister formally inviting the Society to accept



Max Benyon, Michael Law, Grahame Wilson and Trevor Jarvie, pioneers of 2MBS-FM.



Late 70's Open Day with Eve Hecht at the console.

a licence. Triumph after years of submissions to the Senate Standing Committee on Education, Science and the Arts, which went through three Chairmen during this time. Coincidental, we are told.

Meanwhile, back at 2MBS-FM, the working committee had gathered

together a team of technical experts, including Max Benyon, who is still our very active Honorary Technical Adviser. This team supplied the technical data that went into our submissions, and quietly begged, borrowed and built essential equipment. Without this dedicated expertise 2MBS-FM could never

MBS-Early Days

have made the airwaves. In the ambience of enthusiastic amateurs, music-lovers and starry-eyed idealists it was our equally enthusiastic volunteer technicos who made, and continue to make, 2MBS-FM viable. They are some of the station's unsung heroes, male and female.

A few of the pioneers spent a lot of time searching for a studio location. It would have to be rented, they couldn't afford to buy, a caravan parked close to possible link-lines was seriously considered. And then a businessman, who to this day remains an anonymous benefactor, offered the Society two rooms in a building in Alexander Street, Crows Nest, as a temporary home. There is now a plaque in the foyer of this building commemorating the fact that it housed the first 2MBS-FM studio.

Anecdotes of the early days abound, have become legendary in their retelling. Such as the competition from a Salvation Army band, playing in the street below, as an antenna was being held out of the studio window. And the time a sudden hailstorm crashed through that same open window on to the disc carefully cued into the next musical work to go to air. A rescue dash to the nearest washroom resulted in the timely acquisition of suitable blotting paper.

Several people have corroborated the story about the eminent Australian musician who was interviewed, live, and asked to put his feet up on the console, so that technicians could adjust wires, plugs and various other technorama, as he spoke. Nowadays we try to treat our visiting VIPS with more sophisticated deference. And usually succeed.

The station was officially opened on February 1 1975, in a weekend of celebration, attended by various dignitaries from Australia's musical and political worlds. The first Programme Guide was also published then, the cover a photograph of Trevor Jarvie at the first primitive console. That issue's contents sparked off the first recorded argument about programming.

"Too esoteric. Our subscribers want to hear music they're familiar with."

"It's our responsibility to support contemporary Australian composers and musicians."

The argument still rages, and probably always will, to the advantage of our programme content. To accept either side as being unequivocally right would surely lead to dullness.

Today we're still run by enthusiastic amateurs, several hundred volunteers helping to keep a unique radio station on air, and operating as professionally as they can. But special credit must be given to those courageous imaginative pioneers who first made it work.

THANK YOU ALL.



A random selection of visitors at the opening of our present building.



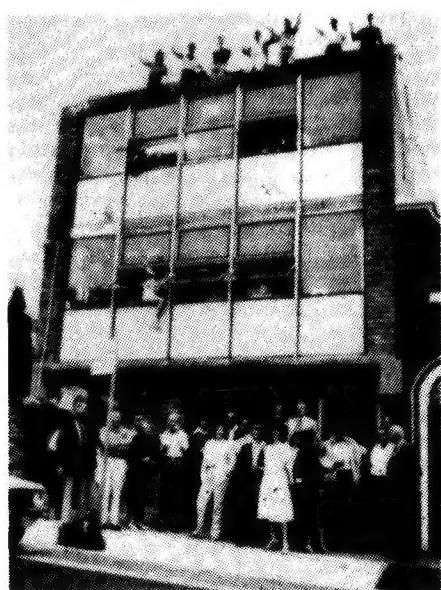
Phillip Weate and Sir Francis McLean — early MBS supporters.



Alexander Street, Crows Nest, our first studio.



Puzzled announcer in our first studio.



Our present building, 76 Chandos Street.

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1

FRIDAY
APRIL 15,
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Ross EDWARDS
Laikan I (1979)
Ian FARR
Cello Sonata (1969)
Gillian WHITEHEAD
Manutaki (1986)
Robert ZURYNSKI
Nimue (1987)
Keith HUMBLE
Trio No. 4 (1982)
Martin WESLEY-SMITH
Snark-Hunting (1984)

2

FRIDAY
JUNE 3,
BROADWALK STUDIO 8PM

CONDUCTOR
David STANHOPE
SOPRANO
Meg CHILCOTT

Andrew SCHULTZ
L'Oiseau fantastique (1984)
David JOSEPH
*Concertino for flute, viola and
percussion* (1985)
David LUMSDAINE
Aria for Edward John Eyre (1972)

3

SATURDAY
AUGUST 27,
BROADWALK STUDIO 8PM

Jonathan KRAMER
Atlanta Licks (1984)
Riccardo FORMOSA
Tableaux (1982)
William KRAFT
Mélange (1985)
Scott LINDROTH
Relations to Rigor (1987)
Michael SMETANIN
Lichtpunkt (1984)
Michael TORKE
The Yellow Pages (1984)

4

WEDNESDAY
SEPTEMBER 21 &
SATURDAY
SEPTEMBER 24,
BROADWALK STUDIO 8PM

CONDUCTOR
David STANHOPE
SOPRANO
Peta BLYTHE
TENOR
Gerald ENGLISH
TENOR
Robert GARD

Helen GIFFORD
Regarding Faustus (1983)
Peter SCULTHORPE
Eliza Fraser Sings (1978)
Luciano BERIO
Recital I (1971)

5

SUNDAY
OCTOBER 9,
BROADWALK STUDIO 6.30PM

CONDUCTOR
David STANHOPE

Graham HAIR
Ganymede/Prometheus (1982)
Arvo PART
Fratres (1977)
Roger SMALLEY
Impulses (1985)
Raffaele MARCELLINO
New Work (1986)
Alfred SCHNITTKE
Piano Quintet (1977)

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2MBS and Music Education

Edie Rens,
Music Education Producer

THE PRIMARY HOUR (Thursdays: 11.30-12.30)

In Term 2 we will be broadcasting several new series of programmes for children of various ages.

1. On the 14th at 11.30 a narrated version of *The Young Person's Guide to the Orchestra* introduces the full orchestra, its families and individual instruments to children.

2. A new series *Bowing, Blowing and Beating* will follow on the 14th with a first programme on the violin and viola. Designed specifically for potential players in upper primary, these programmes will feature interviews with leading Sydney instrumental teachers and young students as well as demonstrations and musical examples. The cello and double bass will be discussed on the 21st at 12.00.

3. A new series for middle primary students from Richard Gill, based again on materials from *Singing Saying Dancing Playing* (available from Rigby Education) begins this month. Using a variety of activities suitable for listener participation, he demonstrates with children in the studio the teaching of concepts through inspired repetition.

Programmes one and two can be heard on the 21st and 28th at 11.30.

4. On the 28th at 12.00 a special programme will feature some of the activities of Bay Music, a private organization founded several years ago in the Neutral Bay area. Guided by Moya Simpson, students have devised their own radio programme, set in a futuristic television studio, which uses original material and demonstrates the range of activities available at Bay Music.

THE SECONDARY HOUR (Tuesdays: 9.30-10.30)

Term 2 will be devoted to further study of the music of our time. In the excellent series of 12 programmes produced by Belinda Webster *How to Listen to Contemporary Music* six prominent Sydney composers and musicologists talk about how to approach contemporary music. They discuss the music, what

to listen for and introduce their own compositions. The presenters this month:

Richard Toop (musicologist) — 12th and 19th

Martin Wesley-Smith (composer) — 26th

Transcriptions of these programmes will be available for schools at nominal cost.

VOGEL'S/2MBS-FM YOUNG PERFORMERS COMPETITION (Fortnightly Tuesdays: 12.00-1.00)

Congratulations to the following 16 young musicians who were chosen after auditions in January to compete for the Vogel's award of \$1,000 by presenting live broadcast recitals throughout 1988. They will be introduced briefly in this column each month.

Melissa BARNARD, cello

John BENZ, cello

Phillip BOLLIGER, guitar

Lissa DAMIANI, piano

Duncan GIFFORD, piano

Marie-Cecile HENDERSON, singer

Elizabeth MADDEX, flute

Jane McALARY, piano

Felicia MERIC, piano

Greg O'DEA, violin

Denise OLAVE, flute

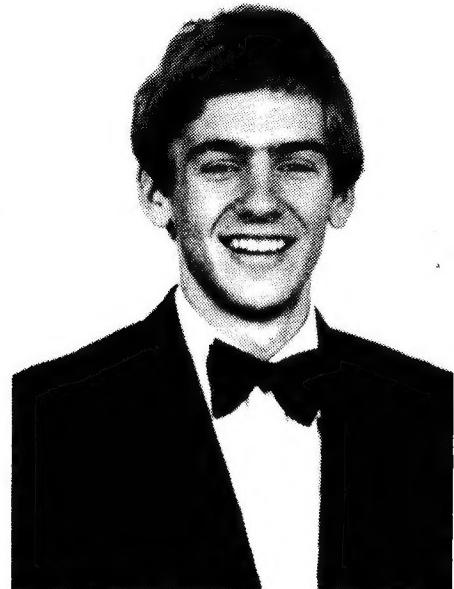
Richard PULLEY, violin

Richard ROURKE, clarinet

Damien SCOTT, piano

Jeffrey SEGAL, trumpet

Chan Ho YUN, violin



Richard Pulley

Eighteen-year-old violinist RICHARD PULLEY grew up in Armidale where he was originally taught by his father.

In 1986 he gained his L.Mus.A. with Distinction and was awarded a two-year AMEB scholarship. He has been in the Australian Youth Orchestra since he was 15 and will tour overseas with them in 1988. He has also played in Master Classes with Valery Klimov and Igor Ozim. Richard now studies with Alice Waten and is taking a break from his Electrical Engineering studies to play with the Elizabethan Trust Orchestra.

Richard's accompanist is Beryl Potter and for his recital on the 5th at noon he will play works by Novacek, Franck, Bartok and a composition of his own.

Cellist MELISSA BARNARD is 19 years old and began her cello lessons at nine with Dorothy Sumner. She has also studied with David Pereira and had lessons with visiting artists.

Melissa was a member of the Sydney Youth Symphony Orchestra for four years, of the Australian Youth Orchestra in 1985 and 1987 and of the University of Adelaide Cello Ensemble for four years which included touring Europe and the USSR in 1986/87.

She has won the Sydney Youth Concerto Competition in 1986, the ABC/Education Department Concerto Competition in 1986 and has given recitals for



Melissa Barnard

local music clubs, at the Conservatorium and for 2MBS-FM in 1986. Melissa is currently studying cello with Georg Pedersen and is a second-year student in the Performance Diploma and B.Mus. courses at the Conservatorium.

For her recital on the 19th at noon Melissa will be accompanied by Suzanne Powell and will play works by J. S. Bach, Beethoven, Bruch, Granados, Mark Isaacs and Rachmaninov.

YOUNG COMPOSERS/ARRANGERS

Non-participants can still apply to attend the Orchestral Composition Workshop which will be held on April 23/24. Richard Meale will discuss compositions played by the Sydney North Youth Orchestra.

A further reminder of the Young Composers Choral Competition — scores must be submitted by September 30. Further details and application forms are available from the Music Education Producer.

Secondary music students should also be aware of a second Arranging Workshop which will be held on June 25/26 and again be led by Michael Hurst who was for many years the official arranger for the ABC. Please direct enquiries to the Music Education Producer as soon as possible.

GENERAL INTEREST

The series of Georg Tintner's lectures continues this month on Sunday nights from 9.30 to 10.00.

No. 5	Wagner	April 17
No. 6	Wagner and Nietzsche	April 24

Further details of the individual programmes can be found in the programme section of this Guide.

Many of the 2MBS-FM educational activities are specifically funded by grants from the NSW Government through the Office of the Minister for the Arts.

Sydney Music Diary

The general music journal for people involved in music. News, reviews, articles and reports and a diary of events.

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Lazar Berman

Ian Hardie Slimon

Pianist Lazar Berman will give nine concerts in Australia between April 11 and May 4 including two at the Sydney Opera House. It will be his first visit to Australia and one of his few recitals outside his native Russia.

If word of mouth is to be believed, his performances have left audiences short of breath and the critics long on praise. If only a small measure of the superlatives bestowed upon his playing are justly deserved we may reasonably anticipate a rare and exciting musical prowess.

At the first Sydney concert the programme includes Liszt's brilliant *The Years of Pilgrimage*, Shostakovich's sonorous and pensive six Preludes, and Mussorgsky's *Pictures from an Exhibition*, one of Lazar Berman's most famous interpretations. The second concert will include Beethoven's *Appassionata* sonata, Rachmaninov's virtuosic and entrancing *Six Moments Musicaux* and Prokofiev's *Six Scenes from Romeo and Juliet*.



Technical brilliance may deservedly win our attention and impress us but it is the poetic vision which truly moves us. Or is it purely coincidental that humanity's greatest technical achievement has occurred during the Romantic and Post-Romantic period?

It falls to only a few great artists to possess both the ability to open our senses and the vision to fill them.

As a leading interpreter of the Romantic repertoire Lazar Berman will present us with an opportunity to judge for ourselves whether the praise of others has been wisely rendered, and should it prove so we should consider ourselves fortunate indeed.

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JOSEPH VON EICHENDORFF

THE MUSICIAN'S POET

Marlene J. Norst

*Schläft ein Lied in allen Dingen
Die da träumen fort und fort,
Und die Welt hebt an zu singen,
Trifft du nur das Zauberwort.
(A song slumbers in all things
As they dream on and on,
And the world begins to sing
If only you can find the magic word.)*

March 10, 1788, about six weeks after Captain Arthur Phillip saw his 11 ships safely anchored in Port Jackson, the Eichendorff family who belonged to the Catholic landed aristocracy of Upper Silesia, celebrated the birth of a second son in their castle, Lubowitz, in Ratibor on the Oder, now Raciborz in Poland. They christened him Joseph but in deference to an old Austrian tradition called him Seppel. The Austrian Empress, Maria Theresia, had, it is true, lost Silesia to the Prussian, Frederick II, in 1745 but in language, religion and traditions Eichendorff's birth-place retained its links with the Austrian Empire and tended to regard Vienna as

its own capital. All of Eichendorff's relatives were eventually to settle there.

Born near the 'Dreisprachenecke' (Three Language Corner) where Czech, German and Polish were spoken. Eichendorff grew up bilingual in German and Polish. He was later to acquire French and Spanish well enough to translate Cervantes and Calderon. He appears to have enjoyed an idyllic childhood amidst beautiful natural surroundings which were to be the primary source of his poetic inspiration throughout his life. The diary which he kept from the age of 12, records the daily round of visits, entertainments and childish pranks noting also the frequent arrival of wandering musicians — Austrian, Bohemian and Polish — who introduced him to a treasury of folksong. Schubert's parents came from the same area and it is tempting to attribute certain shared characteristics to a common background. Both were imbued with a joyousness tempered by an elegant strain, both had the gift of creating, apparently effortlessly, a flowing melodic line and both achieved a fusion of art song and popular song with that

artlessness which conceals the greatest art. Eichendorff and Schubert were in Vienna at the same time for lengthy periods, yet their paths never crossed and Schubert did not set Eichendorff's poems to music. Fate did, however, allow Eichendorff to meet Robert and Clara Schumann there in 1846, six years after Schumann had completed the *Liederkreis* (op. 39) based on a selection of Eichendorff's poems.

After attending school at Breslau, Eichendorff and his older brother were sent to study law in Halle where Eichendorff was first made aware of the Romantic movement, particularly the nature mysticism of Schleiermacher. In 1806 Napoleon ordered the closure of the University and the brothers moved to Heidelberg. Here Eichendorff was, for the first time, swept up in the Romantic wave from which he was later to distance himself. The folksong collection *Des Knaben Wunderhorn* by Achim von Arnim and Clemens Brentano had appeared in Heidelberg the previous year and affected him profoundly. It was also to prove a source of inspiration to a number of composers, above all Mahler

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ABOUT THE RECORDINGS

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Recording released with the assistance of the Music Board of the Australia Council, the Federal Government's art funding and advisory body.

DEREK STRAHAN
String Quartet No.1. "THE KEY"
Clarinet Quintet in D major "THE PRINCESS"

TODAY-YESTERDAY

AUSTRALIAN CHAMBER MUSIC IN THE CLASSICAL AND
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and Brahms. Encouraged by his new friends, Eichendorff published eight poems under the pseudonym, Florens.

Meanwhile, the family fortunes had, as a result of unwise speculations and the Napoleonic Wars, suffered a reversal and it seemed that, despite Joseph and William's efforts over a period of two years, the land would never afford them a living. This fear was justified for by 1822, when both parents had died, Lubowitz and the rest of the properties had all been sold. With this in mind the brothers set out for Vienna in 1810 to complete their studies and seek their fortunes. Eichendorff felt very much at home in Vienna where he remained till 1813 and found that he was well received although chronically short of money. He was soon on good terms with Friederich Schlegel and his Dorothea (Felix Mendelssohn's aunt), Adam Müller and other Romantic poets and philosophers. The Schlegels encouraged him to publish his first novel *Ahnung und Gegenwart* (Foreboding and Time Present) for which Dorothea suggested the title. As in his later novels the prose text here is interwoven with more than 50 poems and songs.

In 1813, filled with patriotic fervour, Eichendorff determined to help in the overthrow of Napoleon. He joined a Lubowitz regiment, wrote patriotic verses and, though not involved in the fighting, participated in the victorious entry into Paris. By this time he had married Aloysia von Larish, a childhood friend from a neighbouring property, with whom he was to have five children, three of whom survived to adulthood. His son, Hermann, later became his biographer and the editor of his collected works. Aware of his family responsibilities, Eichendorff, despite grave misgivings, decided to take up a position as a civil servant with the Prussian Government while still hankering after Vienna.

Writing to Felix Mendelssohn's cousin, Philipp Veit, he says: "I don't know what kind of magic is abroad there, but I cannot rid myself of my homesickness for Vienna and still can't settle down in Berlin." For 30 years he carried out his duties with the most painstaking conscientiousness in Breslau, Königsberg, Danzig and Berlin working for ministries which dealt with education and Catholic affairs. He sought refuge in his writing from the dreariness of his profession where he found no advancement. There we find the philistine gently mocked or satirically confronted as in *Krieg den Philistern* (War against the Philistines) and the free spirit allowed right of way whatever his chosen path. After the death of his wife, Eichendorff lived for two years with his daughter, Therese, in Neisse and died there on November 11, 1857 not very far from his beloved Lubowitz.

Eichendorff wrote dramas, novels, short stories and literary criticism, but is best remembered for his lyric poetry and for one novel, *Aus dem Leben eines Taugenichts* (From the Life of a Good-for-Nothing) which reads like a delightful operetta. He is a circumspect Romantic. Linked to them by genre, theme and motif as well as by his political conservatism, he was, nevertheless, wary of their headlong rush into medievalism, their adoption of a poetic, mystical Catholicism and their gothic literary excesses which he termed 'hoffmannsieren' after the poet, ETA Hoffmann.

His thematic range was very narrow — wandering, love, longing, simple trust in God's goodness as revealed in the beauties of nature, death as a homecoming — but he knew how to modulate it so perfectly that one never has the feeling of triteness, sentimentality or overblown emotionalism. His poems are translucent. Always simple and unaffected, he can convey a mood, or invoke

an atmosphere by melodic shifts alone. The composer is often not required to invent, translate or embellish but simply to transcribe for voice and piano the song which already exists as printed words on the page. This has been perfectly realized by Schumann in the cycle entitled, *Liederkreis*, above all in *Waldegespräch* and *Mondnacht*.

Inspired by the folksong, some of Eichendorff's poems have gone full circle through the art song back to traditional poetry. Like Goethe's *Heidenröslein*, Eichendorff's *In einem kühlen Grunde*, *Wem Gott will rechte Gunst erweisen*, *Wer hat dich, du schöner Wald* and *O Täler weit, O Höhen* are so much part of the cultural tradition that is common human property that their poets (and possibly their composers too) have, once again, become anonymous.

Because of the extreme musicality of his language, Eichendorff does not translate well. A review of the English translation of *Taugenichts*, printed in the *Atlantic Monthly* in August 1866, bristles with uncomprehending disapproval: "... its leading qualities of fanciful incoherency and unbridled feebleness... being translated into our pitiful English, its poverty of wit and feeling and imagination is apparent and one is soon weary of its mere fantasticality."

Eichendorff is indeed fortunate to have found musical transcribers for his poetry, perhaps that was his original birthday present, for composers like Schumann, Hugo Wolf, Brahms, Reger, Pfitzner and Richard Strauss have made his poems accessible beyond the language boundary and so given us too, on the other side of the world, good cause to celebrate his bicentenary.

Dr Marlene J. Norst was until recent times Associate Professor in Modern Languages at Macquarie University. She is now a freelance writer specializing in family biographies.

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MOZART Clarinet Concerto
SIBELIUS Symphony No. 2

Pre-concert Speaker: David Garrett, 1.45pm

WEDNESDAY
APRIL 13, 8pm

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EPSON MASTER 2

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Choir LADIES OF THE SYDNEY PHILHARMONIA CHOIR

VAUGHN WILLIAMS Fantasia on a Theme of Thomas Tallis
ELGAR Sea Pictures
HOLST The Planets

Pre-concert Speaker: Nancy Tow, 7.15pm

THURSDAY
APRIL 14, 8pm

SATURDAY
APRIL 16, 8pm

MONDAY
APRIL 18, 8pm

TUESDAY
APRIL 19
8.00pm

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EPSON MOZART MASTER 1

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Clarinet ALAN VIVIAN
Choir LADIES OF THE SYDNEY PHILHARMONIA CHOIR
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MOZART Clarinet Concerto
HOLST The Planets

TUESDAY
APRIL 26
6.30pm

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MEET THE MUSIC 1

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SCHUMANN Konzertstück for Four Horns & Orchestra
SMETANIN Black Snow
GRAINGER In a Nutshell

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FRIDAY
APRIL 29
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The Easter Choral Celebration

2/3 April 1988

Sandy Yarwood

One of the great musical occasions of the Bicentennial will be a choral festival held at the Sydney Entertainment Centre, when a massed choir of 3,000 voices will sing Verdi's *Requiem* (on Saturday, April 2) and Handel's *Messiah* (on Easter Sunday, April 3). Both performances will start at 8pm: for bookings, phone (02) 266 4800.

From Project Director Bruce Applebaum I learned something of the origins of this remarkable impending event, which may well transform Australian thinking on choral matters. The initiative came from the Scandinavian Festival Choir, comprising singers from Norway, Denmark, Sweden and Finland, who have been creating mass choral music for some years. There has grown up the beautiful concept of a brotherhood of choristers spanning national boundaries, and this is well illustrated by the composition of the choir that will perform in Sydney. The two largest components will be 800 singers from both Scandinavia and Australia, but big groups will come from Britain, New Zealand, Japan and the United States, including members of the Malcolm Sargent Festival Choir.

The Scandinavian initiative for the event was quickly responded to by the Sydney Philharmonia Society whose Choir acts as host and provides the basic administrative skills. Our NSW Bicentennial Council took up the project as its prime contribution to 1988, and a grant was duly secured. However, we should notice that the individual singers are so enthusiastic that they are paying their own costs, and mark you, they come from as far away as Perth, Brisbane and Tasmania!

First rehearsals of the local singers were held throughout the first weekend in February at the Sydney Town Hall. The skill and charm of John Grundy (Musical Director) soon produced an atmosphere of almost tangible excitement amongst the 800 singers who took part. Given the diversity of the team, the standard was surprisingly good from the beginning, and there is general confidence as to the final results as foreign groups and the soloists are brought in.

The two conductors, who will arrive about 12 days before the performances, are: for Handel's *Messiah*, Charles Farncombe, founder of the Handel Opera Society, who has conducted more



Rosemary Gunn



Joan Carden

performances of Handel operas and oratorios than perhaps any other person: and for the Verdi *Requiem*, the Italian maestro Evelino Pido, who had his Sydney debut last year with the SSO.

The soloists will be: for the *Messiah*, Rosamund Illing, Elizabeth Campbell, Thomas Edmonds, and Grant Dickson; for the Verdi, Joan Carden, Rosemary Gunn, Kenneth Collins, and John Wegner.

The orchestra? No less an outfit than the Australian Youth Orchestra, which has toured the world to critical acclaim in recent years, and is considered by Fred Blanks to be perhaps the best in this country. High praise indeed.

So, come all ye faithful music-lovers to Sydney in April. It promises to be the experience of a lifetime.

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Jim Cullen

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BOOK REVIEW

Martin Davidson

THE OXFORD COMPANION TO AUSTRALIAN JAZZ, by Bruce Johnson, Oxford University Press, 336 pages illustrated \$50.00.

During its creative years in the first 70 years of this century, jazz was essentially a black American music — it was black Americans who were the major innova-

tors and performers, although other people did make significant contributions. Fairly early on in its existence, however, jazz did acquire a truly international audience, being listened to in just about every country in the world. This rapid wide spread of its audience was due to both its musical strengths and the contemporaneous development of recording. (Such a largely improvised music needs a recording in order for it to be 'captured' and propagated, unlike non-improvised musics which can survive with just a written score).

Inevitably, an audience in all the corners of the world resulted in practitioners in all the corners of the world. Not surprisingly, nearly all of these practitioners outside of America were initially derivative of the American originals, and many still are. Because of this, and because of other aspects in the relationships between the USA and the rest of the world during this century, non-American jazz musicians are rarely known outside of their own countries, and generally not taken very seriously within them. Certainly this is the case in Australia.

When I came to this country some five years ago, I had been listening closely to jazz for nearly three decades and was familiar with the names and work of jazz musicians from the USA and my native

Britain. Suddenly, I was aware of a whole tribe of jazz musicians whom I had never heard of. (Some of their names are alarmingly similar to familiar ones, while a few are coincidentally the same — this book pictures a Melbourne saxophonist called Lester Young, while there is a Sydney double-bass player called Stan Kenton, just as I remember a London drummer called Benny Goodman!)

During my time here, I have managed to sort out who's who for a few musicians, but Bruce Johnson's new magnum opus just about opens up the whole scene. There have been a couple of other attempts to document the Australian jazz scene, but neither has been as comprehensive as this. Maybe I am not the right person to review this book since I have not been here very long, and am therefore not in a position to verify much of what is contained therein. However, I have found it extremely useful in pointing out musicians who appear to be worth listening out for (and some who appear not to be). It also is very helpful in getting the whole scene into perspective, both geographically and historically.

The first quarter of the book consists of an overall history of jazz in Australia, which, like the whole tome, is mostly

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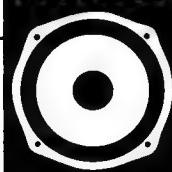
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Sydney Morning Herald

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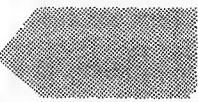
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written by Bruce Johnson. This is a very good introduction to the whole subject, and helps put things into an order that is inherently missing from the dictionary entries that make up the remaining bulk. As the author points out in his preface, one really needs to use the index rather than just the dictionary entry to get all the information the volume contains on any given artist. Yes, folks, it is a dictionary with an index!

One serious drawback to this introductory section is the writing style. There are paragraphs which go on for pages, and there are numerous overlong and over-complex sentences, which are very off-putting for this reader, and I imagine will also be trying for most other readers, who may well have the same experience as I did when reading the text for the first time, of getting lost in the middle of sentences and having to go back to the beginning of them at least once in order to comprehend and follow all the many twists and turns that are included in such foreboding but latently informative structures. Whilst I think that newspapers use paragraphs and sentences that are generally too short, I think Bruce goes much too far in the other direction. Dare I suggest the use of an editor, just to make it more readable? (If it is considered outrageous to criticize the writing style of an English literature academician, let me say that these aspects of his style reflect academia rather than literature.)

The dictionary entries are of two basic types, those dealing with individual musicians or groups and those dealing with cities or venues or other such topics.

My feeling is that this latter group should be part of the introduction (with which they partially overlap), leaving the actual dictionary to the individuals and groups.

The entry on broadcasting by Clement Semmler is mostly a very subjective account of his experiences with the ABC. ("Apres moi, le déluge!") Community radio stations, such as 2MBS-FM, are only mentioned in passing, even though, between them, they now broadcast more jazz than the ABC, and also reach much more of the Australian population than is reached by the ABC exclusively. I believe that there are some stations (2MBS-FM included) which are single-handedly broadcasting more jazz than the ABC.

There are over 300 dictionary entries for individual musicians in the book. Their birthdates range from 1902 to 1962, although 80% were born from 1922 to 1945. Inevitably, there are arguments about who should or should not have been included; although, before jumping to any conclusions on this subject, be sure to read Bruce's comments in the preface. I think there should have been more entries for musicians who are now in their twenties — there are some very good ones around — but then this book is victim, somewhat, to the adage that anything in print is out of date. (A couple of surprising 'older' omissions are the pianists Dave MacRae and Mike Nock, who have contributed significantly to the Australian scene, even though they were both born in New Zealand [in 1940], and have spent much time in the Northern Hemisphere. They both now live in Sydney.)

Some of the musicians, who do not have their own entries, do have sub-entries of sorts in the sections dealing with the cities they work in. At least one musician has his sub-entry in the entry of another (Bob McIvor in Charlie Munro). I think it would have been better for all these to have their own full entries, unless, of course, they are those people referred to in the preface who do not want their own entry (for reasons that I cannot begin to imagine).

Since the styles of jazz developed at such an alarming rate, it is not surprising that many musicians should continue to play in the same style rather than evolve to newer ones. Also, many musicians have chosen to start playing in a style older than that which was current. The first manifestation of this was the traditional jazz revival, in which Australia played, and continues to play,

a leading role. More recently, there has been a modern jazz revival, keeping the style between Charlie Parker and Ornette Coleman alive. (I am using the words 'traditional' and 'modern' in the way they were used in the 50s; and I recognize that all this is somewhat of an over-simplification.) Given the venom that is often exchanged between members of these two camps (usually not in each other's company), the dictionary entries are remarkable in showing how many musicians have worked in both areas, either at different or the same periods of their careers. But then, it is the quality not the style that counts.

Another, not so surprising, fact that emerges is the number of local musicians who were born in either Britain or New Zealand. (The author postulates that "there is more jazz played per capita in Australia than in any country in the world" — I would speculate that there are more jazz musicians born per capita in New Zealand than in any other country!)

Bruce Johnson has obviously done an enormous and unenviable amount of research to put all of this together, especially as there was so little material to go on beforehand. (In his preface, he mentions some of the general problems involved.) Inevitably there are some minor mistakes, such as John Pochee being right-handed even though he plays left-handed on a right-handed drum kit; and Leeds is in England not Scotland (p.255). I also noticed three spelling mistakes: Collin Bates, Thelonious Monk and Jo Truman.

Some dubious expressions are used: To describe those who believe that jazz ended in New Orleans as 'mouldy figges' is a bit pejorative for such a scholarly work. After all, the same term could be used for lots of others, such as those who like bebop but not the following free jazz. As an atheist of Jewish descent, I object to the expression 'christian name' when 'first' or 'given name' is much more accurate and universal. As an anti-Nazi, I object to the use of the Goebbels phrase 'iron curtain'. Finally, 'negro' has long been replaced by 'black' to describe people of African descent.

But these are just minor quibbles that should not detract significantly from the overall excellence of this pioneering and essential work, for which Bruce Johnson must be highly congratulated. Hopefully, it will go some way towards Australian jazz musicians being taken seriously in both Australia and elsewhere. Some of them really deserve to be.



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MOZART in 1788

Sofia Boniecki

Mid-November 1787 Mozart arrived back in Vienna from Prague. He was soon offered the post of court *Kammermusicus* to replace Gluck who had just died. Mozart welcomed this appointment, both for the dependable income associated with it and for its advancement of his standing in Viennese musical life. He moved to a new apartment, where a daughter (Theresia) was born on December 27; she died on June 29 1788, just after another move, to a smaller apartment in a suburb. By then the pitiful sequence of letters to Michael Puchberg, a merchant, freemason and musician, had begun. Four were written in June and July, pleading urgently for loans; one refers to Mozart's hopes of quick repayment when he received money for a planned concert series (which probably never took place); another to the poor response to his solicitation for subscriptions to the publication of his new string quintets, and to embarrassing debts to a former landlord; and a third to dealings with a pawnbroker. In one, requesting a large long-term loan he wrote of "black thoughts" that he could banish only "with great effort", mentioning however that since the recent move he had been able to work more productively.

The works on which he was engaged were the three last symphonies, completed, according to his catalogue, on June 26, July 25 and August 10. The earlier part of 1788 had indeed been relatively unfruitful: there were various dances, a little piano music, songs and arias, a piano concerto and three new items for the Viennese premiere of *Don Giovanni* on May 7. Later in 1788 Mozart composed more dance music, a piano trio, a string trio which he gave to Puchberg, and vocal canons; he also arranged *Acis and Galatea*, and the first of several Handel works.

(Source: The New Grove Dictionary of Music and Musicians, 1980).

Mozart died in Vienna three years later on December 5, 1791. The following day, an article appeared in a Viennese press which read:

"It is up to history to judge Mozart and his gifts to the world. For the moment, however, we are left with an

emptiness... He was distinguished; he was crass. He was a gift from God; he was the devil at work and at play...

Whatever history says about Mozart — will his work still be heard in 200 years? — and as to who succeeds him (perhaps the young bull from Bonn, van Beethoven, who, although still young seems blessed with the same

genius), there is still the paradox that he was a genius, but a genius for the wrong age. From deep within that unmarked grave in the St Marx churchyard should burn an undimmed spark that might, in time, set the whole world alight."

And so it did.

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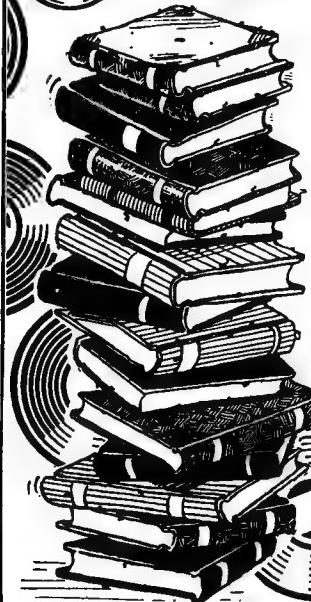
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Quadrant

MONTHLY REVIEW

Box C344, Clarence St Post Office, Sydney NSW 2000

It must be said *Quadrant* has always exercised a most courageous editorial policy, publishing responsibly on occasion articles that wouldn't have had a dog's chance of appearing in print elsewhere.

— Clement Semmler,
The Australian.

Quadrant has survived and flourished in a jungle full of pygmies with poisoned arrows, has succeeded in McAuley's original aim of bringing together in many spheres of thought and art the essence of the Australian variant of the culture of free humanity... Australia is lucky to have it. So are we, in the world at large.

— Robert Conquest
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Owen Fisher

To commemorate the first Australian tour of the world-famous Black Dyke Mills Band, a full one-hour programme of band music will be devoted to this ensemble. *Music That's Band*, prepared and presented by Owen Fisher, has been a regular monthly programme on 2MBS-FM for eight years, and is possibly Sydney's longest-running programme of brass band music. The band will be giving concerts in Sydney, Newcastle and Wollongong during March and April 1988.

Black Dyke Mills Band is one of the oldest, continuously going brass bands in the world, who this year celebrate their 150th birthday of continuity. They started as a brass and reed band which was formed by Peter Wharton in 1815 in a tiny village between Bradford and Halifax called Queenshead, later changed to Queensbury.

The industrial revolution kicked off the band movement, which was basically of the working class. The inventions of 19th century technology produced a new breed of instrument which could be produced fairly cheaply and was easy to play; consequently bands tended to be based around worksites. It is not known how long Peter Wharton's band flourished, but around 1837 another local band was formed, and one of

its members was a French horn player called John Foster, who owned the woollen mills known as the Black Dyke Mills. Black Dyke was the name of the stream which powered the machinery in the woollen mill.

This 150th year, like all the other previous years has been very successful for them. They have a record which is totally unsurpassed, and unparalleled, of consistent success, especially since the war.

Other bands come up and down, but Black Dyke is there always right at the peak and are at a level of professionalism which is unusual for bands, because they are actually amateur, not being paid to play. There is something about their ethos which sets them apart from any other band. This is what makes them legendary. Success breeds success, and their continuing standard of excellence attracts star players.

A local French horn player, Mathias Koczorowski, is the Band Association of NSW Co-ordinator, and recently during an interview with Belinda Webster on 2MBS-FM was asked what he thought would attract a classical music-lover to go to a concert by a brass band. Mathias said that every music-lover should be exposed to each sort of ensemble going, every possible sonority. "Even if you prefer the symphony orchestra, you should still listen to chamber groups, to string orchestras, to choirs, to organs, to opera. The brass band

is an extremely unusual, distinctive, unique and interesting sonority. Its timbre is really quite unique. It is similar to choirs and string orchestras in that it has a very uniform timbre which allows for a lot of blending."

There is no doubt that a lot of magnificent music has been written for brass bands, and a lot is not as widely known as it deserves to be. The Black Dyke Mills Band, apart from being the most superlative example of the genre going, will be playing the finest music as well. Their tour here is being assisted by the British Council, and they are very keen that some of the great classic music for the medium should be heard, including the masterpieces written by Holst, Vaughan Williams and Elgar, and also some of the contemporary music. The brass band scene is very active and successful in Great Britain.

The younger generation of composers is writing works all the time and we'll be getting a selection of those pieces. Also, being in our Bicentennial year, they will be playing some Australian band music by composers such as Sculthorpe, Dreyfus, Hanson, Gross, etc.

The band's Musical Director, Major Peter Parkes, will be accompanying them to Australia, and it is hoped that he will be able to come to 2MBS-FM to be present during the broadcast on Monday, April 11 at 8 pm.



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2MBS-FM

Bequests and Endowments

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The Music Broadcasting Society of New South Wales is a young concern. There are, therefore, no large bequests from the past from which to derive additional income. MBS is not supported by taxes or State contributions, except for comparatively small sums for special projects, otherwise relying on volunteers to function. Membership subscriptions are inadequate to support the full extent of MBS activities. 2MBS-FM is far more than a broadcasting station — it is a civic force in the community and recognised as the original agency responsible for FM broadcasts of fine music in New South Wales.

MBS requires continual supplementation of its income from endowments and bequests. Please remember the Music Broadcasting Society of New South Wales in your will.

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PROGRAMMES FOR APRIL

Symphony Orchestra
Philharmonic Orchestra
Radio Orchestra
Festival Orchestra
Chamber Orchestra
National Orchestra
Theatre Orchestra
Promenade Orchestra
Chorus and Orchestra

Music duration is shown after the record identification.

SO
PO
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Ch & O

10.30 AUSTRALIAN HERITAGE
Prepared and presented by Elaine Hamilton
Sims, R. (b1954). Fanfare (1979). 1
Stanhope, D. (b1951). Quintet no 3 (1983). 12
Melbourne Brass Ensemble. (2 above)
Move MS 3056
Sutherland, M. (1897-1984). The old prison (1952). Gregory Martin, baritone; Norma Williams, piano.
Larrikin LRF 153 4
Concerto for strings (1945). Queensland SO; Patrick Thomas, conductor.
ABC AC 1008 11

The young Kabbarli (1964). Opera in one act based on an episode in the life of Daisy Bates; libretto by Maie Casey. First performed August 19, 1965, Theatre Royal, Hobart.

DAISY BATES (KABBARLI): Genty Stevens, mezzo-soprano; **A SPANISH TRAPPIST BROTHER:** John McKenzie, bass-baritone; **GOONDOWEL, a young Aborigine:** Dean Patterson, baritone; **YOLBLIAN, his wife:** Carol Kohler, soprano; **ABORIGINE SINGER:** David Gulpiii; Dick Bundillid, didjeridu; Orchestral Ensemble; Patrick Thomas, conductor.
HMV Q40 ASD 7569 36
Sitaky, L. (b1934). Sonata for solo flute (1959). Margaret Crawford, flute.
Festival SFC 80022 15

12.00 A MOTHER'S SORROW
Prepared by Elaine Hamilton

Dvorak, A. (1841-1904). Sonatine in G, op 100 (1893). Josef Suk, violin; Alfred Holecek, piano.
Supraphon 87944 20
Stabat Mater, op 58 (1877). Gabriela Benackova-Capova, soprano; Orlrun Wenkel, contralto; Peter Dvorsky, tenor; Jan-Hendrik Rootering, bass; Czech Philharmonic Ch & O; Wolfgang Sawallisch, conductor.
Supraphon 1112 3561-62 92

2.00 CLASSIC PROPORTIONS
Prepared and presented by Tom Bridges

Mozart, W. (1756-1791). Eine kleine Freimaurer Kantate: Laut verkuende unsre Freude, K623 (1791). Kurt Equiluz, Rudolf Resch, tenors; Leo Heppé, baritone; Vienna Volksoper Choir & O; Peter Maag, conductor.
Turnabout TV 34213-14 14

Walton, W. (1902-1983). Viola concerto (1929). Yehudi Menuhin, viola; New Philharmonia O; William Walton, conductor.
HMV ASD 2542 25

Mozart, W. Horn quintet in E flat, K407 (1782). Collegium Aureum members.
EMI/Electrola 065-99 695 17

Bach, J. S. (1685-1750). Goldberg variations, BWV988 (1742). Gustav Leonhardt, harpsichord.
Vanguard SRV 175 54

4.00 THE SEVEN LAST WORDS
Prepared and presented by Ann Ramsay

Haydn, J. (1732-1809). The seven last words (1786). Academy of St Martin in the Fields; Neville Marriner, conductor.
HMV/WRC R 05813 55

5.00 EVENSONG FOR GOOD FRIDAY
Prepared and presented by Ann Ramsay
John IV, King of Portugal. (1604-1656). Crux fidelis. Handl, J. (1550-1591). Adoramus te, Jesu Christe. 12

Choir of London Oratory, Patrick Russell, organ; John Hoban, director. (2 above)
Abbey LPB 804

Psalm 22: My God, my God, why hast thou forsaken me.
HMV/WRC R 03298 8

Bach, J. S. (1685-1750). Now is the mournful time; It is finished.
Argo ZK 67 8

Hymns: When I survey the wondrous cross; Glory be to Jesus.
Argo SPA 553 6

King's College Choir, Cambridge; David Willcocks, organ and director. (3 above)

Scarlatti, D. (1685-1757). Stabat Mater dolorosa. Schütz Choir, London; Roger Norrington, conductor.
Argo 411 981-1 32

Bach, J. S. Chorale: Jesu, priceless treasure.
King's College Choir, Cambridge; David Willcocks, organ and director.
Argo ZK 67 27

Hymn: The strife is o'er, the battle done. St John's College Choir, Cambridge; Brian Runnett, organ; George Guest, conductor.
Argo ZRG 5405 3

7.00 SPOTLIGHT
Prepared and presented by Ric Prestidge
During which we turn the spotlight on a particular aspect of jazz. Whether soloist or band, composition or arrangement, composer or venue, you will hear jazz old and new — every Friday at 7 on this programme.

Two 'live' recordings feature in tonight's spotlight. Stan Kenton and his Orchestra, from a 1960 appearance at the Tropicana in Las Vegas, plus the Cal Tjader Quarter from a 1962 date at the San Francisco Club, the Blackhawk. Peggy Lee, with Quincy Jones, extols the virtues of Los Angeles, and the Zutty Singleton Trio recall a certain *House of pleasure* in New Orleans.

8.00 VOICES AT EASTER
Prepared and presented by Max Keogh
Rautavaara, E. (b1928). Children's mass. Tapiola Secondary School Choir; Pravo Pohjola, conductor.
FBC transcription 15

Suter, H. (1870-1926). Oratorio, Praise of St Francis, op 25 (1924). Edith Mathis, soprano; Norma Procter, contralto; Eric Tappy, tenor; Fernando Corena, bass; Basle Song Company and High School Choir; Basle Orchestral Society members; Hans Munch, conductor. Committee for Advancement of Swiss Music CTS 36-37 69

Friday 1

MIDNIGHT 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Good Friday's programmes

6.00 EARLY MORNING MUSIC

Prepared and presented by Dirk Meure

Shorter works from the classical repertoire with time calls in between

9.00 FRANK MARTIN

Prepared by Bob Goodnow

Martin, F. (1890-1974). Pavane couleur du temps (1920). Zagreb Soloists.
Everest 3420 7
Ballade (1939). Wolfgang Schulz, flute; Helmut Deutsch, piano.
Telefunken 6.4236 7
Petite symphonie concertante (1945). Osian Ellis, harp; Simon Preston, harpsichord; Philip Ledger, piano; Academy of St Martin in the Fields; Neville Marriner, conductor.
HMV ASD 3732 22

Poemes de la mort (1969-71). Baker Peoples, tenor; John Rouse, baritone; Ed Cohn, bass; Manhattan Vocal Ensemble; Paul Binkley, Douglas Hensley, Lorry Polansky, guitars; Nelly Yuskie, conductor.
Opus ONE 122 16

10.00 DE PEYER AND PRYOR

Prepared by Pat Bell

Saint-Saëns, C. (1835-1921). Sonata, op 167 (1921). CD Chandos CHAN 8526 15

Harvey, P. (contemp.). Suite on themes of Gershwin for clarinet solo (1975). CD Chandos CHAN 8549 8

Debussy, C. (1862-1918). The girl with the flaxen hair (1910). CD Chandos CHAN 8526 2

Gervase de Peyer, clarinet; Gwenneth Pryor, piano. (all above)

9.30 MURRAY SHARP: PIANIST		
Clementi, M. (1752-1832). Sonata in B flat, op 47 no 2 (1781).	13	
Hanson, R. (1913-1976). Six preludes, op 11 (1941).	14	
Murray Sharp, piano. (2 above)		
Move 3043		
10.00 MUSICKE OF SUNDRIE KINDES		
De Lassus: Music for Holy Week		
de Lassus, O. (1532-1594). Motet: Surgens Jesus (1562). Pro Cantione Antiqua; Bruno Turner, director.		
Hyperion A66052	3	
Bakfark, B. (1507-1576). Aspice Domine (Jachet de Mantova) (1553). Daniel Benko, lute.		
Hungaroton SLPX 11893	7	
de Lassus, O. Sanctus and Agnus Dei, from Missa tous les regrets. Huelgas Ensemble; Paul von Nevel, director.		
RCA RL 30815	8	
Bakfark, B. Circumdederunt me (Clemens non Papa) (1565). Daniel Benko, lute.		
Hungaroton SLPX 11893	5	
de Lassus, O. Three lamentations for Maundy Thursday (1585). Pro Cantione Antiqua; Bruno Turner, director.		
Hyperion A66051	22	
11.00 MUSIC AMONGST FRIENDS		
Beethoven: The Piano Sonatas		
Haydn, J. (1732-1809). Piano sonata no 60 in C, Hob.XVI:50 (1794). Paul Badura-Skoda, fortepiano.		
Astree AS 83	16	
Piano trio in G, Hob.XV:32 (1792). Beaux Arts Trio.		
Philips 6747 415	13	
Beethoven, L. (1770-1827). Piano sonata no 1 in F minor, op 2 (1795). Claudio Arrau, piano.		
Philips 6833 007	21	
2.00 JAZZ, FROM TRADITIONAL TO MODERN		
Prepared and presented by Bruce Johnson		
A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.		
Today's programme features the music of Merv Acheson, Red Norvo, Freddie Greene, Bob Gebert, Laurie Thompson, Buddy Rich, Gene Cedric.		
3.00 MUSICA VIVA		
Graeme Skinner presents music by artists currently visiting or touring in Australia for Musica Viva in 1988		
4.00 LISTENERS' CHOICE		
Prepared and presented by Barbara Hallett		
Listeners to 2MBS-FM may make a request by phoning 439 4777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised of this in advance by phone or letter.		
6.00 RYDER ROUND FOLK		
Produced and presented by Dermott Ryder		
A weekly programme of folkmusic and events featuring different aspects of traditional folk-life activity at home and abroad, examining influences and attitudes and presenting 'live' music, interviews, news and up-to-the-minute details of folk action — Sydney, State and nationwide.		
8.00 JOSEPH, FREIHERR VON EICHENDORFF (1788-1857)		
A birthday tribute		
Prepared and presented by Brin Newton-John		
Schumann, R. (1810-1856). Der frohe Wandersmann. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.		
Record Society S 6359	2	
10.00 TWO'S COMPANY		
Prepared by Pat Bell		
Faure, G. (1845-1924). Sonata in A, op 13 (1875-76). Lydia Mordkovitch, violin; Gerhard Oppitz, piano.		
Chandos ABRD 1151	28	
Brahms, J. (1833-1897). Sonata in G, op 78 (1878-79). Arthur Grumiaux, violin; György Sebök, piano.		
Philips 6768 146	25	
11.00 THE WAY		
Prepared by Annie Schweitzer		
Liszt, F. (1811-1886). Via Crucis, the 14 stations of the cross (1878). Netherlands Chamber Choir, Reinbert de Leeuw, piano and director.		
Philips 416 649-1	45	
Monteverdi, C. (1567-1643). Sonata sopra Sancta Maria ora pro nobis. Paul Esswood, Kevin Smith, counter-tenors; Ian Partridge, John Elwes, tenors; David Thomas, Christopher Keyte, basses; Regensburg Boys' Choir, Hanns-Martin Schneidt, conductor.		
Archiv 2727 018	7	
12.00 NEW RELEASES		
Our Saturday survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs		
9.00 DMITRY SHOSTAKOVICH IN CONCERT		
Prepared by Ida Ferson		
Shostakovich, D. (1906-1975). Sonata for cello and piano, op 40. Mstislav Rostropovich, cello; Alexander Dedukhin, piano.		
I Grandi Interpreti 321	25	
Piano concerto no 1 in C minor, op 35 (1933). Eugene List, piano; Moscow R & TV SO; Maxim Shostakovich, conductor.		
Melodiya 76822	20	
Three pieces from Romanzen-Suite to the poetry of A. Block, op 127 nos 1 to 3 (1967). Eva Csapo, soprano; Anke Eggers, alto; Gunter Binge, tenor; Hans Maile, violin; Rene Forest, cello; Horst Gobel, piano.		
Thorofon MTH 267	9	
10.00 TEN TILL MIDNIGHT		
Prepared by Ruth Warren		
Beethoven, L. (1770-1827). Piano quartet in E flat, op 16 (1819). Annegret Diedrichsen, violin; Karl Schatz, viola; Max Engel, cello; Steven Zehr, fortepiano.		
Claves D 805	27	
Mozart, W. (1756-1791). Violin sonata in B flat, K454 (1784). Igor Oistrakh, violin; Natalia Zertsalova, piano.		
Melodiya C10 12763-4	21	
Brahms, J. (1833-1897). Trio in A, op posth. (1886). Beaux Arts Trio.		
Philips 416 838-1	33	
Saint-Saëns, C. (1835-1921). Piano quartet in B flat, op 41 (1875). Cantilena Chamber Players.		
Pro Arte PAD 164	28	

Saturday 2

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet, and solo, chamber and orchestral concerts. The programme also covers prizes and scholarships, auditions and educational events in the field of music



2MBS-FM

Sunday 3

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for relaxed weekend listening

9.00 EXPECTANCY FULFILLED

Handel, G. (1685-1759). Messiah (1741). Lynne Dawson, soprano; Catherine Denley, contralto; David James, counter-tenor; Maldwyn Davies, tenor; Michael George, bass; Sixteen Choir & O; Harry Christophers, conductor.

CD Hyperion CDA 66251-2 141

11.30 OPERA BUFFET

2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA

The Unrelated Smiths

Prepared and presented by Bill Haesler

The Classic Jazz Era abounds with Smiths and apart from Ruk, the niece by marriage of Bessie, and the trumpet playing brothers Joe and Russell, none of the better known Smiths was related.

So far as can be found Cricket Smith (comet) was the first to record but the most famous was Bessie. During the 1920s however she had some popular rivals among them Clara Smith, Trixie Smith and Mamie Smith. At the instigation of Columbia, who held contracts with both, Bessie and Clara recorded two duets in 1923 and 1925.

Other popular singers at the time were the Smiths, Laura, Clementine and the great Trixie. Mamie Smith made the first blues record in August 1920 and pianist Willie 'The Lion' Smith was a member of the accompanying group. Ivy Smith toured with Cow Cow Davenport and Joe and Russell Smith were stars of the Fletcher Henderson orchestra during its peak years.

Among the gifted jazz musicians trumpeter Jabbo Smith must rank as one of the best, while violinist Stuff Smith was a star of the mid 1930s at the Onyx Club. Today we will feature all of the above Smiths in a special but only partly related programme of classic jazz.

1.00 THE FLUTE SOCIETY PROGRAMME

French Flute Music

Prepared and presented by Belinda Webster

Poulenc, F. (1899-1963). Sonata (1956-57). Gunilla von Bahr, flute; Dag Achatz, piano. BIS LP 140

Bozza, E. (b1905). Image, op 38 (1940). Marc Grauwels, flute. Pavane ADW 7101 5

Jolivet, A. (1905-1975). Cinq incantations (1936). Robert Aitken, flute. BIS LP 178 17

Debussy, C. (1862-1918). Sonata (1915). Paige Brode, flute; Nobuko Imai, viola; Gloria Agostini, harp. Mirror Image Pressings MIP 1005 17

Glasgow Cathedral Choir; John Turner, conductor. (2 above) Vista VPS 1023

Middleton, R. Easter anthems. Brockles, B. (b1926). Christ is now rysen agayne. 3

Weesley, S. (1766-1837). Exitu Israel. Gauntlett, H. (1805-1876). Ye choirs of New Jerusalem. 7

Bainstow, E. The day draws on. 4

York Minster Choir; Francis Jackson, conductor. (5 above) Abbey LPB 793

Villiers Stanford, C. When Mary through the garden went. 3

Turner, N. Now glad of heart be everyone. Byrd, W. (1542-1623). Haec dies. 4

Bach, J. S. God liveth still. Handel, G. (1685-1759). Hallelujah chorus, from Messiah (1742). 3

Choir of Glasgow Cathedral; John Turner, conductor. (5 above) Vista VPS 1023

Villiers Stanford, C. Ye choirs of New Jerusalem. Bach, J. S. Jesus, fount of consolation. 5

Leeds Parish Church Choir; Simon Lindley, conductor. (2 above) Alpha APS 352

de Palestrina, G. (c1525-1594). Haec dies. Gregorian Chant. Victime Paschali laudes. Scheldt, S. (1587-1654). Surrexit Christus hodie. 2

Choir of London Oratory; Patrick Russell, organ; John Hoban, conductor. (3 above) Abbey LPB 804

4.00 THE HAPPY HOUR

Prepared by Ross Norton

Saint-Saëns, C. (1835-1921). Introduction and rondo capriccioso, op 28 (1870). Jean-Jacques Kantorow, violin; New Japan PO; Michi Inoue, conductor. CD Denon C 37 7005 9

Stravinsky, I. (1882-1971). Pulcinella suite (1949). Avanti CO; Jukka-Pekka Saraste, conductor. CD BIS CD 292 25

Schobert, J. (1730-1767). Concerto in G (1765). Eckhardt Selheim, fortepiano; Collegium Aureum; Franz Josef Maier, director. CD EMI 7 47527-2 23

5.00 EVENSONG FOR EASTER DAY

Prepared and presented by Ann Ramsay

Harris, W. (1883-1973). This joyful Eastertide. Hampton Court Palace Chapel Choir; Gordon Reynolds, conductor. Alpha ACA 545 3

Hymn: Jesus Christ is risen today. Liverpool Cathedral Choir; Ronald Woan, conductor. Abbey MVP 774 3

Villiers Stanford, C. (1852-1924). If ye then be risen with Christ. Wells Cathedral Choir; Anthony Crossland, conductor. Alpha ACA 535 8

Bach, J. S. (1685-1750). Cantata 31: Der Himmel lacht, die Erde jubiliert (1715). Paul Esswood, alto; Kurt Equiluz, tenor; Siegmund Nimschke, bass; Concentus Musicus Vienna; Nikolaus Harnoncourt, director. Telefunken 6.35035-1 21

Bainstow, E. (1874-1946). Psalm 114. 2

Bach, J. S. Up, up, my heart, my gladness. 3

Ley, H. (1887-1962). The strife is o'er. 2

York Minster Choir; Francis Jackson, conductor. (3 above) Abbey LPB 793 2

Armstrong, T. (b1898). Christ whose glory fills the skies. 5

Bach, J. S. Halt im Gedächtnis Jesum Christ, BWV67. 4

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passings, forthcomings and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 MESSIAEN'S FROM THE CANYONS TO THE STARS

Prepared by Sofia Boniecki

Messiaen, O. (b1908). From the canyons to the stars (1974). Georges Barboteu, French horn; Alain Jaquet, xylophone; Francois Dupin, glockenspiel; Yvonne Loriod, piano; Ensemble Ars Nova. Erato 70974-75 100

Hymne (1932). French R & TV PO; Marius Constant, conductor. (2 above) Erato STU 70673 13

10.00 ASPECTS OF ANCIENT MUSIC

Prepared and presented by Conrad Gershevitch

1. Sigismondo d'India's Secular Music

d'India, S. (c1580-1629). Lamento di Giasone sopra i figlioli morti di Medea: Ancidetemi pur, dogliosi affanni. Concerto Vocale. Harmonia Mundi HM 1011 10

Cruda Amarilli; Planto; Baciator dubbioso. Ton Koopman, harpsichord. Telefunken 6.42226	7	Dellus, F. (1862-1934). Legend (1895). Ralph Holmes, violin; Vernon Handley, conductor. CD Unicorn Kanchana DKPCD 9040	9	his wife, Edith Mathis, soprano; PHILIPP, 12 year old son, Gabriele Sima, soprano; HUNTER, Robert Holl, bass; French Radio Choir & SO; Lothar Zagrosek, conductor. Orfeo S 109 841	23
Rene Jacobs, counter-tenor. (5 above)		Royal PO. (2 above)		5.00 WORKS DONE FOR TODAY Prepared by Michael Sheehan	
Silvio, come son lassa, from The eighth book of madrigals for five voices (1624). Consort of Musicke; Anthony Rooley, director. L'Oiseau-Lyre DSDL 707	16	Rachmaninov, S. (1873-1943). Piano concerto no 3 in D minor, op 30 (1909). Andrei Gavrilov, piano; Philadelphia O; Riccardo Muti, conductor. CD EMI CDC 7 49049-2	46	Nielsen, C. (1865-1931). Violin concerto, op 33 (1912). Tibor Varga, violin; Royal Danish O; Jerzy Semkow, conductor. Vox Turnabout/WRC R 66 2504	37
Dialogue: Da l'onde del mio pianto. Emma Kirkby, soprano; Martyn Hill, tenor; Alison Crum, bass viol; Anthony Rooley, lute. L'Oiseau-Lyre DSLO 587	5	Vaughn Williams, R. (1872-1958). A pastoral symphony (1921). New Philharmonia O; Adrian Boult, conductor. CD EMI CDC 7 47214-2	34	Mahler, G. (1860-1911). Das knaben Wunderhorn. Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, tenor; London SO; George Szell, conductor. EMI S 36547	51
Madrigal: Son gli accenti che ascolto; Aria: O leggiadi'occhi. Judith Nelson, soprano; Rene Jacobs, counter-tenor; Concerto Vocale. Harmonia Mundi HM 1011	4	11.00 THE MOZART HOUR		Haydn, J. (1732-1809). Symphony no 48 in C, Maria Theresa (1772). English CO; Daniel Barenboim, conductor. DG 2531 091	23
Dialogue: Che farai, Meliso? Qual fiera si crudel? Emma Kirkby, soprano; David Thomas, bass; Trevor Jones, bass viol; Anthony Rooley, lute. L'Oiseau-Lyre DSLO 575	9	Mozart, W. (1756-1791). Six German dances, K571 (1789). Scottish CO; Raymond Leppard, conductor. Erato NUM 75091	9	7.00 YOUR MONDAY DATE Prepared and presented by Geoff Gilbert Jazz from <i>Bunk to The Bird</i>	
2. French Lute Music before c1650		Serenade in D, K320, <i>Posthorn</i> (1779). Staatskapelle Dresden; Nikolaus Harnoncourt, conductor. Telefunken 6.43063 142	48	8.00 KNOW YOUR TENORS! Singing Donizetti Prepared and presented by Max Krumbeck	
de Rippe, A. (1480-1551). O parsi sparsi; Gaillarde l'amirale; Gaillarde; Fantasie XXV. Hopkinson Smith, lute. Telefunken 6.42284	9	12.00 A JAZZ SANDWICH Prepared and presented by Derrick Davey		Donizetti, G. (1797-1848). Deserto in terra, from Don Sebastiano (1843). CD Decca 417 638-2	6
Morlaye, G. (c1515-c1580). Gaillarde; Fantasia no 10. Claude Debœve, lute. CD Harmonia Mundi HMC 901174	3	A mixed bag of jazz featuring bands both big and small, music both sweet and hot, and recordings from the 20s to the 80s.		Una furtiva lagrima, from <i>L'elisir d'amore</i> (1832). Swedish Society SLT 33275-76	5
Vallet, N. (1583-c1642). Suite. Nigel North, Robert Meunier, Paul O'Dette, Jakob Lindberg, lutes. CD BIS CD 341	10	Musicians heard today include pianist Randy Weston, reed player Peanuts Hucko and Gerry Mulligan (leading a small group and a big band).		Una vergin, un angiol di Dio, from <i>La favorita</i> (1840). RCA VL 42099	2
Morlaye, G. Pavane et gaillarde, La Milanoise; Gaillarde, La Piemontoise; Pavan et gaillarde, La Romanesque. Claude Debœve, lute. CD Harmonia Mundi HMC 901147	6	1.00 MONDAY MUSIC Sydney Conservatorium Chorale		Amore e morte. Association Bel Canto AFBC 01	4
Gauttier, E. (1575-1651). Pieces in D minor: Prelude; Allemande; Courante; Tombeau de Mesangeau; Gigue; Canaries. Jakob Lindberg, lute. CD BIS CD 201	12	CONCERT RECORDED BY 2MBS-FM		Amore e morte. Decca STS 15164	3
Gauttier, D. (c1600-1672). Suite no 1 in D (1652). Hopkinson Smith, lute. Astree AS 6	14	Recorded at St Stephen's Uniting Church, Macquarie St, March 29, 1988		Act I, part 2, Scenes 1 and 2, from Ugo, Conte de Parigi (1832). Opera Rara ORI	10

Monday 4

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BIRTHDAY TRIBUTES

Prepared by Pat Bell

Bizet, G. (1838-1875). L'Arlesienne suite no 1 (1872). Thomas Beecham, conductor.
CD EMI CDC 7 47794-2

Lied, op 75, op 83, op 84.	14	Liszt, F. (1811-1886). Transcriptions for piano of Beethoven songs (1840): Six Goethe Lieder, op 75, op 83, op 84.	
Paraphrase on the song, Adelaide, op 46 (1839).	12	Paraphrase on the song, Adelaide, op 46 (1839).	
Liederkreis: An die ferne Geliebte, op 98 (1849).	13	Liederkreis: An die ferne Geliebte, op 98 (1849).	
Six spiritual songs, op 48 (1840).	17	Six spiritual songs, op 48 (1840).	
Grant Johannessen, piano. (all above) FSM Pantheon 53 903		Grant Johannessen, piano. (all above) FSM Pantheon 53 903	
4.30 SCHUBERT'S SINGSPIEL		4.30 SCHUBERT'S SINGSPIEL	
Prepared by Annie Schweitzer		Prepared by Annie Schweitzer	
Schubert, F. (1797-1828). Fernando, Singspiel in one act, D220 (1815). <i>FERNANDO DE LA PORTE</i> , Heiner Hopfner, tenor; <i>ELEONORE</i> ,		Schubert, F. (1797-1828). Fernando, Singspiel in one act, D220 (1815). <i>FERNANDO DE LA PORTE</i> , Heiner Hopfner, tenor; <i>ELEONORE</i> ,	



9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Prepared and presented by David McDonald

Tibbles, G. (b1933). String quartet no 1 (1968). Austral Quartet.

ABC AC 100 1 19

Foster, G. (b1945). Two reflections. Grant Foster, piano.

CD EMI CDC 7 47542-2 5

Goozeens, E. (1893-1952). Violin sonata no 2, op 50 (1930). Vincent Edwards, violin; Allan Jenkins, piano.

ABC AC 1016 28

Spoehr, L. (1784-1859). Octet in E, op 32. Nash Ensemble.

CRD 1054 27

Brahme, J. (1833-1897). Trio in C minor, op 101 (1886). Beaux Arts Trio.

Philips 416 838-1 20

Tuesday 5

1.00 NITECLUBBIN'

Presented by Marc Cage

An in-depth exposé of what makes people dance today — the music. Cage and Hartley go into the dance clubs, recording what people say, what DJs say. What do you say?

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 SMALL CREATURES AND MUSIC

Prepared by Mary Ludlow

Vaughn Williams, R. (1872-1958). Aristophanic overture: The wasps (1909). London SO; Andre Previn, conductor.

HMV OASD 3857 19

Schumann, R. (1810-1856). Papillons, op 2 (1829-31). Jörg Demus, fortepiano.

Eurodisc 202 560 366 15

Delius, F. (1862-1934). On hearing the first cuckoo in spring (1912). Royal PO; Thomas Beecham, conductor.

EMI STAMP 1 7

Liszt, F. (1811-1886). St Francis preaching to the birds (1866). Ludwig Hoffman, piano.

Gold Award J 103 9

10.00 BIRTHDAY TRIBUTE

Herbert von Karajan

Prepared by Alice Barton

Mozart, W. (1756-1791). Mass in C minor, K427, Great (1783). Barbara Hendricks, Janet Perry, sopranos; Peter Schreier, tenor; Benjamin Luxon, bass; Vienna Singverein; David Bell, organ; Berlin PO; Herbert von Karajan, conductor.

DG 2532 028 60

11.00 PETITE MUSIQUE

Prepared by Ruth Warren

Handel, G. (1685-1759). Passacaglia, from Harpsichord suite no 7 in G minor (1720). Ulyanovsk CO; Igor Zhukov, conductor.

Melodiya C10 19243 005 10

Janacek, L. (1854-1928). In the mist (1912). Yitkin Seow, piano.

Hong Kong 6.220113 15

Chabrier, E. (1841-1894). Larghetto (op. posth.). Hermann Baumann, horn; Gewandhaus O; Kurt Masur, conductor.

Philips 416 380-1 8

Benda, F. (1709-1786). Sonata in F. Jörg Baumann, cello; Klaus Stoll, double bass.

Telefunken 6.42827 6

Demersseman-Berthelot. Duo brilliant on themes of Rossini's William Tell. Jean-Pierre Rampal, flute; Pierre Pierlot, oboe; Royal PO; Plácido Domingo, conductor.

CBS IM 42100 10

12.00 VOGEL'S/2MBS-FM YOUNG PERFORMERS COMPETITION

Richard Pulley, violin; Beryl Potter, piano.

Eligible for Vogel's/2MBS-FM Young Performers Award

LIVE FROM 2MBS-FM

Novacek, O. (1866-1900). Violin sonata in A.

Franck, C. (1822-1890). Violin sonata in A.

Pulley, R. (b1969). Entrée.

Bartók, B. (1881-1945). Roumanian Dances.

1.00 AVAN-GUARD PRESENTS

American Artists

By courtesy of Avan-Guard Music Pty Ltd



Wyner, Y. (b1939). Intermezzi for piano quartet (1980).

Foss, L. (b1922). Round a common centre.

Elaine Bonazzi, mezzo-soprano; Orson Welles, narrator; Yehudi Menuhin, violin.

Copland, A. (b1900). Piano quartet (1950).

Cantilena Chamber Players. (all above)

CD Pro Arte CDD 120 15

2.00 MUSIC WEEKLY

Sponsored by Peat Marwick Hungerford, accountants

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 CALLING THE TUNE

Prepared and presented by Ray Byron

In this weekly programme subscribers have the opportunity to request items for broadcast. Just ring 439 4777 with your request and let us know what special associations the music has for you. We will notify you when your request is to go to air.

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Handel, G. (1685-1759). Concerto no 5 in D, op 6 (1739). Academy of St Martin in the Fields; Neville Marriner, conductor.

Decca SXL 6370 13

Haydn, J. (1732-1809). Trio no 4 in G (1794). Jean-Pierre Rampal, flute; Isaac Stern, violin; Mstislav Rostropovich, cello.

CBS D 37786 22

Mozart, W. (1756-1791). Piano concerto no 8 in C, K246 (1778). English CO; Murray Perahia, piano and director.

CBS 74098 21

Dvorak, A. (1841-1904). String quartet in D minor, op 34 (1877). Smetana Quartet.

Supraphon SUAST 50529 29

Mozart, W. Symphony no 31 in D, K297, *Paris* (1778). Concertgebouw O; Nikolaus Harnoncourt, conductor.

Telefunken 6.42817 25

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsyth

An hour of mainstream to modern jazz

8.00 NEW RELEASES

Our mid-week survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

10.00 RUSSIAN CHAMBER MUSIC

Prepared by Gerda Hoffman

Tchaikovsky, P. (1840-1893). Piano trio in A minor, op 50 (1881). Isidore Cohen, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

Phillips 6500 132 41

Shostakovich, D. (1906-1975). String quartet no 7 in F sharp minor, op 108 (1970). Fitzwilliam Quartet.

L'Olseau-Lyre DSLO 9 13

11.00 THE KREUTZER CONNECTION

Prepared by Ross Norton

Kreutzer, R. (1766-1831). Quintet in F, op 107 (c1790). Sarah Francis, oboe; Allegri String Quartet.

CD Hyperion CDA 66143 14

Beethoven, L. (1770-1827). Sonata no 9 in A, op 74, *Kreutzer* (1802). Lorraine McAslan, violin; John Blakely, piano.

CD IMP PCD 833 38

Wednesday 6

MIDNIGHT

12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool Jazz punk jazz fake jazz be-bop!!

1.00 A BALLISTIC AFFAIR

Music of the Caribbean, focussing on Jamaican reggae. Other featured styles include calypso, soca, and Martiloupe

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

Sponsored by Pest Marwick Hungerfords, accountants

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music; to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 A RUSSIAN VIRTUOSO

Lazar Berman

Sponsored by Michael Edgley International
Prepared by Belinda Webster

Schumann, R. (1810-1856). Sonata no 1 in F sharp minor, op 11 (1833-35).

Melodiya C10 0821-2 22

Liszt, F. (1811-1886). Tarantella, from Venice and Naples.

Melodiya C10 06939-40 7

Schumann, R. Sonata no 2 in G minor, op 22 (1833-38).

Melodiya C10 0821-2 12

Lazar Berman, piano. (all above)

10.00 ON THE WINGS OF SONG

Olaf Baer in recital

Prepared by Marie-Louise Stenström

Schumann, R. (1810-1856). Liederkreis, op 39 (1844). Olaf Baer, baritone; Geoffrey Parsons, piano.

EMI EL 27 0384 24

10.30 CONCERT HALL

Prepared by Gerda Hoffmann

Tchaikovsky, P. (1840-1893). Overture solennelle 1812, op 49 (1881). Don Cossack Choir; Berlin PO; Herbert von Karajan, conductor.

DG 2535 125 15

Rachmaninov, S. (1873-1943). Piano concerto no 2 in C minor, op 18 (1900). Julius Katchen, piano; London SO; Georg Solti, conductor.

Decca SDDA 81 32

Mendelssohn, F. (1809-1847). Symphony no 1 in C minor, op 11 (1824). Hamburg State PO; Gary Bertini, conductor.

Acanta 2D 22068 28

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

A two-part version of Duke Ellington's theme *Take the A train* which becomes a tour de force for star tenor soloist Paul Gonsalves is one of the highlights from the Los Angeles concert of 1954.

Ellington-Mills. Mood indigo (1954).

Anderson, W. Blue jean beguine.

Strayhorn, W. Take the A train.

Ellington, D. Satin doll.

Samson-Goodman-Webb-Razaf. Stompin' at the Savoy.

Duke Ellington and his O. (all above)

GNP Crescendo GNP 9049 (mono)

The Immortal Fats Waller and his rhythm live from the NBC Studios in New York on May 7, 1938. The broadcast includes such Waller staples as *Handful of keys* and *Sheik of Araby*

Mann-Koshler. My best wishes.

Waller, Fats. Handful of keys.

Waller-Johnson. Hold my hand.

Snyder-Wheeler-Smith. Sheik of Araby.

Gaynor. I do, do you? (1940).

Fats Waller and his Rhythm. (6 above)

Giants of Jazz GOJ 1041 (mono)

1.00 WEDNESDAY MATINEE

Prepared and presented by Audrey Manning

Vanhatal, J. (1739-1813). Sinfonia in A. Umea Sinfonietta; Jukka-Pekka Saraste, conductor.

CD BIS 288 12

Hummel, J. (1778-1837). Adagio and variations. Anatoly Lyubimov, oboe; Chamber Ensemble; Alexander Kornev, conductor.

Melodiya C10 14299-300 14

Beethoven, L. (1770-1827). Piano concerto no 1 in C, op 15 (1795-98). Artur Rubinstein, piano; Boston SO; Erich Leinsdorf, conductor.

RCA LSC 3013 38

Tomasek, V. (1774-1850). Missa solemnis, op 81, *Coronation* (1836). Jana Jonasova, soprano; Marie Mrazova, contralto; Vladimir Dolezal, tenor; Richard Novak, bass; Kuhn Mixed Chorus; Jan Hora, organ; Prague CO; Pavel Kihl, conductor.

Supraphon 11 12 4631-32 47

3.00 FRENCH ORGAN MUSIC

Prepared by Sofia Boniecki

Franck, C. (1822-1890). Choral no 1 (1890). Francois-Henri Houbart, organ.

CD Pierre Verany 785031 18

Widor, C. (1845-1937). Symphony no 10, op 73, *Romane* (1900). Daniel Chorzempa, organ.

CD Philips 410 054-2 30

Vierne, L. (1870-1937). Berceuse, from 24 pieces en style libre, op 31 (1913). Pierre Cochereau, organ.

CD Philips 412 704-2 4

4.00 A MUSICAL BIS KIT

By courtesy of Avan Guard Music Pty Ltd

Edvard Grieg's Piano Music

By courtesy of Avan-Guard Music Pty Ltd



Prepared by Marie-Louise Stenström

Grieg, E. (1843-1907). Norwegian dances for piano, four hands, op 35 (1881).

CD BIS 113 18

Peer Gynt suite no 1, op 46 (1876-88).

Ballade in G minor, op 24 (1875-76).

CD BIS 109 (2 above)

Eva Knardahl, piano. (3 above)

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Ravel, M. (1875-1937). Tzigane, concert rhapsody (1924). Itzhak Perlman, violin; London SO; Andre Previn, conductor.

Time-Life STL 559 10

Bach, J. S. (1685-1750). Sheep may safely

graze, from Cantata 208 (1713). Royal Opera House O; Adrian Boult, conductor.

Decca SPA 155 4

Puccini, G. (1858-1924). Your tiny hand is frozen, from *La Bohème* (1896). Richard Tucker, tenor; Columbia SO; Fausto Cleava, conductor.

CBS SBR 235412

5

Elgar, E. (1857-1934). Salut d'amour (1889). Geraldine O'Grady, violin; Eily O'Grady, piano.

RTE 82

Weber, C.-M. (1786-1826). Overture to *Der Freischütz* (1821). Berlin PO; Herbert von Karajan, conductor.

CD EMI CDM 7 69020-2

11

Semano, J. (1873-1941). Te quiero, Morena, from *El trust de los tenorios*. Plácido Domingo, tenor; French Radio SO; García Navarro, conductor.

CBS IM 39210

2

Puccini, G. Scuoti quella fronda, from *Madam Butterfly* (1904). Renata Tebaldi, soprano; Fiorenza Cossotto, mezzo-soprano; Academy of St Cecilia O; Tullio Serafin, conductor.

CD Decca 417 733-2

8

Brahms, J. (1833-1897). Intermezzo in B flat minor, op 118 no 6 (1893). Artur Rubinstein, piano.

RCA ARL1 0936

6

Beethoven, L. (1770-1827). Kyrie, from *Missa solemnis* in D, op 123 (1824). Saramae Endich, soprano; Florence Kopleff, contralto; Jon Humphrey, tenor; Thomas Paul, bass; Cleveland Ch & O; Robert Shaw, conductor.

Time-Life STL 546

9

Flynn, W. (b1917). Theme from film, *Caddie*. Neon PO; William Motzing, conductor.

ABC ABCL 8202

5

Graun, K. (1701-1759). Excerpts from *Montezuma*, Act III (1755). Joan Sutherland, soprano; Lauris Elms, contralto; Monica Sinclair; London PO; Richard Bonynge, conductor.

Decca SET 351

12

Dellus, F. (1862-1934). Marche caprice (1885). Sydney SO; Patrick Thomas, conductor.

Philips 410 377-1

4

Khachaturian, A. (1903-1978). Sabre dance; Aysheh's awakening; Dance, from *Gayaneh*. Vienna PO; Aram Khachaturian, conductor.

CD Decca 417 737-2

8

Verdi, G. (1813-1901). Fontainbleu! Foret immense et solitaire... je l'ai vue, from *Don Carlos* (1867). Plácido Domingo, tenor; La Scala TO; Claudio Abbado, conductor.

CD DG 423 785-2

4

Strauss, J. (1825-1899). Treasure waltz, op 418 (1885). New London SO; Charles Gerhardt, conductor.

RCA X2RS 9754

7

Verdi, G. Vedi! Le fosche notturne, from *Il Trovatore* (1853). Dresden State Opera Ch & O; Silvio Varviso, conductor.

CD Phillips 412 235-2

4



7.00 THE JOY-A-JAZZ

Symphonic Dreams

Prepared and presented by Joya Jenson

An interesting and highly successful musical mating is that of the Gerry Mulligan Quartet and the Houston Symphony Orchestra. In February 1967, at the Music Hall in Houston, Texas, they got together in a 'live' concert performance that was put down direct to digital tape, with no subsequent editing of the recording.

Selections to be played tonight include *The sex chronicles part I*, composed by Harry Freedman and based on several of Mulligan's themes, arranged in the styles of some of the great masters as they might have scored for baritone saxophone, had it then existed. The individual pieces are *Sun on the Bach stairs*, *Sax in Debussy's garden*, *Sax in Mozart minor* and *Sax and the rite of Igor*. Also heard will be the Gerry Mulligan dedication to the late Billy Strayhorn.

8.00 LOUISE

Prepared and presented by Alison Gyger

Charpentier, G. (1860-1956). Louise (1900). Opera in four acts; libretto by the composer. First performed Opera Comique Paris, February 2, 1900.

LOUISE: Berthe Monmart, soprano

JULIEN: Andre Laroze, tenor

LOUISE'S MOTHER: Solange Michel, contralto

LOUISE'S FATHER: Louis Musy, baritone

NIGHT WANDERER: Louis Rialland, tenor

National Opera-Comique Theatre Ch & O;

Jean Fournet, conductor.

Phillips L3L0006 168

Synopsis

Act I: The poet Julien, living in the same apartment block as Louise and her working-class parents, has fallen in love with Louise, and she with him, to the disapproval of her parents. Louise promises to run away with Julien if the letter is unsuccessful in which he has written to her parents to ask permission to marry her. As she converses with Julien from her balcony, and they remember the course of their love, Louise's mother listens in silence for a while, then drives Julien away, derides his sentiments and scolds her daughter.

When Louise's father comes home from work and reads Julien's letter, he seems willing to see if Julien has become more responsible, but warns his daughter that love is a bad guide in choosing the future and generally impresses upon her his opinion that he knows what is best for her and that this is not Julien.

Act II: As the workers of Montmartre prepare for the day, the Night Wanderer (Noctambulist), a combination of belated reveller and figure of mystery, symbolically calling himself the Pleasure of Paris, sings of the joys of love, causing a ragman to remember how his daughter once listened to the enticements of the Night Wanderer and ran away. Julien and his bohemian friends gather outside the house where Louise works as a seamstress. Louise's mother escorts her to the house, but when she has gone Julien drags Louise out and tries to persuade her to elope with him, but she hesitates and he accuses her of timidity and of not loving him any more. She leaves, promising that one day, despite her parents, she will marry him.

Inside, she works silently while her fellow workers talk of love, accusing Louise of being

in love, which she denies. When Julien is heard outside singing a serenade, the girls are at first interested, but when they realise he is not singing for them, they become spiteful and deride his song. Louise's resistance is weakened and she leaves, pretending illness, but when the girls look out the window, they see her walking off with Julien.

Act III: Louise is now living with Julien, reminiscing joyfully about how her life has changed since they became lovers. They praise the city of Paris which has given them such happiness. To the alarm of more sober citizens, the bohemians gather outside the house and, with the assistance of the Night Wanderer, now acting as King of the Fools, they crown Louise, the Muse of Montmartre. Louise's mother appears diffidently and begs Louise to come home as her father is very ill. Julien is reluctant to let her go, but she agrees to go with her mother.

Act IV: Louise's father, who had been ill since her departure, is slowly recovering his interest in life, but her parents refuse to honour their promise to let her go back to Julien. When she tries to convince them that her happiness lies elsewhere, her father tries to persuade her to stay home with them, still refusing to believe that she is no longer a child. He becomes angry when she pines for her freedom in the Paris she loves, and her mother continually scolds. Finally her father angrily orders her to go and she runs out, leaving him to call hopelessly after her and blame the city of Paris which has taken her from him.

11.00 CHAMBER MUSIC AND CHAMBER MUSICIANS FROM SWEDEN

Prepared by Marie-Louise Stenström

Wikmansson, J. (1753-1800). String quartet in E minor op 1 no 2 (c1790). Saulesco Quartet. Caprice CAP 1065 22

Eklund, H. (b1927). Small talk (1960). Borje Marelius, flute; Tore Westlund, clarinet. Artigram AGLP 52 4

Stenhammar, W. (1871-1927). String quartet no 3 in F, op 18 (1897-1900). Gotland Quartet. Caprice CAP 1201-03 30

potentialized. No Silence seeks out resonance in the soundscapes of the world, through the source library of the Environmental Tape Exchange, associated musics, and the growing potentiality of silence

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 ENGLISH COMPOSERS

Prepared by Sofia Boniecki

Britten, B. (1913-1976). Suite on English folk tunes, op 90, *A time there was* (1974). CD EMI CDC 7 47343-2 15

Elgar, E. (1857-1934). Variations on an original theme, op 36, *Enigma* (1899). Royal PO; Yehudi Menuhin, conductor. CD Philips 416 354-2 31

Bax, A. (1883-1953). Symphony no 4 (1930). Ulster O; Bryden Thomson, conductor. CD Chandos CHAN 8312 42

Tippett, M. (b1905). Little music for string orchestra (1946). Soloists of Australia. CD Chandos CHAN 8498 10

11.00 CHAMBER MUSIC WITH PIANO

Prepared by Ruth Warren

Brahms, J. (1833-1897). Trio in C minor, op 101 (1886). Beaux Arts Trio. Philips 416 838-1 20

Schumann, R. (1810-1856). Sonata no 1 in F sharp minor, op 11 (1835-38). Lazar Berman, piano. HMV OASD 3322 30

Brahms, J. Eight piano pieces, op 76 (1877). Justus Franz, piano. Telefunken 6.42581 26

Fauré, G. (1843-1924). Piano quintet in G minor, op 45 (1886). New England Ensemble of Australia. MFP CPF 1040 33

1.00 COMPOSER SPECTRUM

Mozart

Prepared and presented by Earle King

Mozart, W. (1756-1791). Piano quintet in E flat, K452 (1784). George Pietersen, clarinet; Han de Vries, oboe; Vicente Zarzo, horn; Brian Pollard, bassoon; Radu Lupu, piano. CD Decca 414 291-2 24

String quartet in B flat, *The hunt* (1784). Amadeus Quartet. CD DG 410 866-2 24

Arias, from *Il re pastore*; Lucio Silla; Idomeneo; Die Zauberflöte. Kiri Te Kanawa; London SO; Colin Davis, conductor. CD Philips 411 148-2 23

Violin sonata in G, K301 (1778). Itzhak Perlman, violin; Daniel Barenboim, piano. CD DG 410 896-2 13

Symphony no 40 in G minor, K550 (1788). Cleveland O; George Szell, conductor. FMRS 43 27



3.00 BEETHOVEN AND BARTOK
By courtesy of PolyGram Records
Prepared by Belinda Webster



Beethoven, L. (1770-1827). Cello sonata no 3 in A, op 69 (1807). Lynn Harrell, cello; Vladimir Ashkenazy, piano.
Decca 417 630-1

Bartok, B. (1881-1945). Piano concerto no 3 (1945). Zoltan Kocsis, piano; Budapest FO; Ivan Fischer, conductor.
CD Phillips 416 834-2

Beethoven, L. Cello sonata no 4 in C, op 102 no 1 (1815). Lynn Harrell, cello; Vladimir Ashkenazy, piano.
Decca 417 630-1

Bartok, B. Scherzo, op 2 (1904-05). Zoltan Kocsis, piano; Budapest FO; Ivan Fischer, conductor.
CD Phillips 416 834-2

5.00 SOUNDS DELIGHTFUL
Prepared and presented by Ann Ramsay

Walton, W. (1902-1983). Crown Imperial coronation march (1937). London PO; Adrian Boult, conductor.
HMV ASD 3388

Fasch, J. (1688-1758). Concerto in D minor. Konrad Ragoosnig, guitar; South-West-German CO; Paul Angerer, conductor.
Turnabout QTV S 34547

Schubert, F. (1797-1828). Impromptu in B flat, op 142 no 3 (1823). Jörg Demus, fortepiano.
Harmonia Mundi 1C 065-99 797

Telemann, G. (1681-1767). Concerto in D. Maurice Andre, trumpet; Pierre Pierlot, Jacques Champon, oboes; Jean-François Paillard CO; Jean-François Paillard, conductor.
Erato STU 70739

Suk, J. (1874-1935). Serenade in E flat, op 6. Los Angeles CO; Neville Marriner, conductor.
Argo ZRG 792

Bizet, G. (1838-1875). Symphony in C (1855). Academy of St Martin in the Fields; Neville Marriner, conductor.
Decca 410 167-1

7.00 THE LAST DECADE OF PEE WEE RUSSELL
Prepared and presented by Martin Davidson

Hill-Williams-Hopkins. I would do most anything for you (1960).
Russell, C. (1906-1969). Englewood (1960).

Pee Wee Russell, clarinet; Buck Clayton, trumpet; Tommy Flanagan, piano; Wendell Marshall, double bass; Osie Johnson, drums. (2 above)
Prestige/Swingville 2008 (mono)

Pozo-Gillespie-Fuller. Tin tin Deo (1961). Emmett Berry, trumpet; Bob Brookmeyer, valve trombone.
Russell-Pierce-Hinton. Mariooch (1961).

Pee Wee Russell, clarinet; Nat Pierce, piano; Milt Hinton, double bass; Jo Jones, drums. (2 above)
Candid 9020

Coltrane, J. (1926-1967). Red planet (Miles' mode) (1962).

Russell, C. Pee Wee's blues (1962).
Pee Wee Russell, clarinet; Marshall Brown, bass trumpet, valve trombone; Russell George, double bass; Ron Lundberg, drums. (2 above)
CBS BPG 62242

Monk, T. (1917-1982). Nutty (1963). Thelonious Monk, piano; Pee Wee Russell, clarinet; Charlie Rouse, tenor saxophone; Butch Warren, double bass; Frankie Dunlop, drums.
Columbia CS 8978

8.00 WAGNER
A friendly introduction
Prepared by Joanne Tatarynowicz

Wagner, R. (1813-1883). Liebesduet von; O sink hernieder; Nacht der Liebe; bis Schluss (1865). Birgit Nilsson, soprano; Christa Ludwig, mezzo-soprano; Wolfgang Windgassen, tenor; Bayreuth FO; Karl Böhm, conductor.
DG 2721 078

Mild und leise, from Tristan and Isolde (1865). Birgit Nilsson, soprano; Vienna PO; Hans Knappertsbusch, conductor.
Decca JB 58

Overture to The mastersingers of Nuremberg (1868). Philharmonia O; Otto Klemperer, conductor.
DG 2705 015

Fanget an! Morgenlich leuchtend, from Die Meistersinger (1868). Jess Thomas, tenor; Berlin PO; Walter Born, conductor.
DG 2740 149

Finale to Die Meistersinger (1868). German Opera Ch & O, Berlin; Eugen Jochum, conductor.
DG 2740 149

Process of the Grail, from Parsifal (1882). Jess Thomas, tenor; George London, baritone; Bayreuth Festival Ch & O; Hans Knappertsbusch, conductor.
Philips SAL 3475-9

9.30 SIXTEENTH CENTURY DANCES
Prepared by Glenn Richardson

Susato, T. (c1500-1561-64). La mourisque (1551). Early Music Consort of London; David Munrow, director.
Record Society/WRC R 01988

Gervase, C. (1540-1560). Branle.
Phalese, P. (1510-1575). Arabesque.
Collegium Aureum.
Harmonia Mundi 1C 065-99 742

Holborne, A. (c1584-1602). Five dances. Early Music Consort of London; David Munrow, director.
HMV SLS 5136

Ballard, R. (16th C). Tourdion.
Aitallant, P. Bransle.
La Grande Ecurie et la Chambre du Roy; Florilegium Musicum de Paris. (2 above)
CBS SBR 235826

Susato, T. Basse danse, Bergeret sans rock and reprise (1551). Early Music Consort of London; David Munrow, director.
Record Society/WRC R 01988



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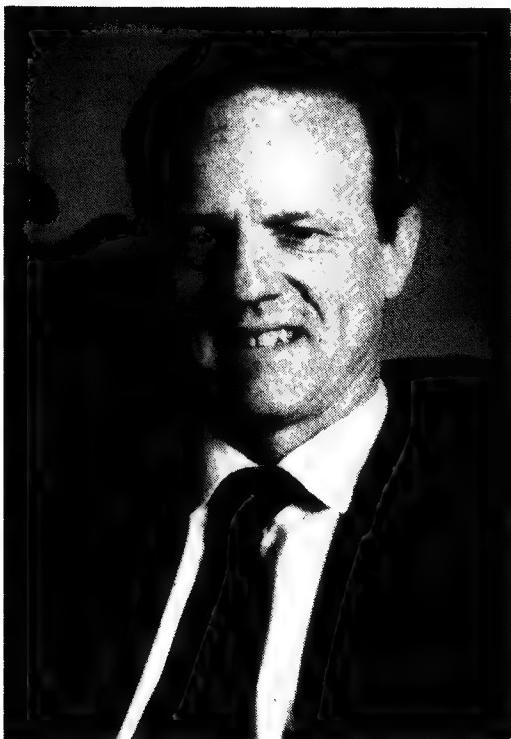
Music for brass and organ played by David Rumsey on the Letourneau organ in St. Albans Church at Epping in Sydney, with Daniel Mendelow (trumpet) and Timothy Dowling (trombone).

Fantini	Sonata
Montreal Organ Book	<i>Magnificat</i>
Viviani	<i>Sonata no 2</i>
Dandrieu	<i>Four Noëls</i>
Bondioli	<i>Canzona 'La Giacintina' for trumpet, trombone and organ</i>
Hanff	<i>Chorale: Erbarm dich mein, o Herre Gott</i>
Viviani	<i>Sonata no 1</i>
Bach	<i>Prelude and fugue in E minor BWV 548</i>

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10.00 THANKS FOR THE MEMORY Prepared and presented by Joe Neustadt		3.00 TILL DAWN Classical music to dispel the darkness		Schubert, F. (1797-1828). Sonata in A minor, D821, <i>Arpeggione</i> (1824). Paul Tortelier, cello; Maria de la Pau, piano. HMV ASD 4075	23
Dvorak, A. (1841-1904). Humoresque. I Salonisti. Harmonia Mundi 1C 067	4	6.00 EARLY MORNING MUSIC Prepared and presented by Dirk Meure . Shorter works from the classical repertoire with time calls in between		Brahms, J. (1833-1897). Clarinet sonata in E flat, op 120 no 2 (1894). Donald Westlake, clarinet; Geoffrey Parsons, piano. RCA VRL1 0341	21
Trad. Lamorna (folk song). King's Singers; Instrumental Ensemble. HMV 27 0249 1	2	9.00 SCHUMANNN LIEDERKREIS Prepared by Gerda Hoffmann			
Schubert, F. (1797-1828). Der Tod un das Mädchen. Elena Gerhard, soprano. Pearl GEMM 265 (mono)	4	Schumann, R. (1810-1856). Liederkreis, op 39 (1847). Olaf Baer, baritone; Geoffrey Parsons, piano. EMI 27 0364	24		
Chopin, F. (1810-1849). Study no 1 in C. Vladimir Ashkenazy, piano. Saga 5293	4	9.30 HAYDN'S B MAJOR SYMPHONY Haydn, J. (1732-1809). Symphony in B, Hob.I:6 (1772). L'Estro Armonico; Derek Solomons, director. CBS 13M 39685	25	2.00 ROMANTIC AND MODERN BALLET <i>The music</i> Prepared and presented by Ray Byron	
Verdi, G. (1813-1901). Ah! Fors' e lui; Sempre libera, from La Traviata. Hilde Gueden, soprano; St Cecilia Academy O, Rome; Alberto Erede, conductor. Decca LW 5178 (mono)	9	10.00 DE PEYER AND PRYOR Prepared by Pat Bell		Massenet, J. (1842-1912). Le Cid (1885). National PO; Richard Bonynge, conductor. Decca SXL 6812	20
Ponchielli, A. (1834-1886). Cielo e mar, from La Gioconda. HMV RLS 729 (mono)	4	Finzi, G. (1901-1956). Five bagatelles (1920-43). CD Chandos CHAN 8549	14	Roussel, A. (1869-1937). Le petit d'araignee, ballet suite (1912). Prague SO; Vaclav Smetacek, conductor. Supraphon SU AST 50479	17
Meyerbeer, G. (1791-1864). O paradiso, from L'Africana. Dino Fedri, piano. HMV OELP 9131 (mono)	4	Schmitt, F. (1870-1958). Andantino, op 30 no 1. CD Chandos CHAN 8526	3	Minkus, L. (1826-1917). La bayadere (arr. Lanchbery) (1877). Sydney SO; John Lanchbery, conductor. HMV OASD 183425	31
Bildu-Cherubini, Mama. Joker SM 1099 (mono)	4	Arnold, M. (b1921). Sonatina (1951). CD Chandos CHAN 8549	7	Rossini, G. (1792-1868). La boutique fantasque (arr. Respighi 1919). National PO; Richard Bonynge, conductor. Decca SXDL 7539	41
Beniamino Gigli, tenor. (3 above)		Gervase de Peyer, clarinet; Gwenneth Pryor, piano. (all above)		4.00 NEW RECORDS FROM HUNGARY Prepared by Susan Amigo	
Tosti, F. (1846-1916). Mattinata. Bemberg. Nymphe et sylvains.		10.30 AUSTRALIAN CONCERT HALL		Simpson, T. (1582-1630). Excerpts, from Dances (1611): Paduana; Intrade; Courante. Budapest Brass Quintet. Hungaroton SLPX 12486	6
Nellie Melba, soprano. (2 above) HMV COLH 125 (mono)	8	Sculthorpe, P. (b1929). String quartet no 9 (1975). Cherry Pie CPF 1031	12	Faidit, G. (12th C). Troubadour songs: I suffer like the king...; Song and amusement (reconstructed). Ramas Csany, Gerard de Vot, tenors; Kecskes Ensemble. Hungaroton SLPD 12584	8
Porter, C. (1891-1964). You do something to me. Mario Lanza, tenor; unnamed O; Constantine Callinicos, conductor. RCA CAS 7069	3	Hanson, R. (1913-1976). String quartet (1967). ABC ON 40566	23	Scarlatti, A. (1660-1725). Sonata no 3 in C minor. Capella Savaria; Pal Nemeth, flute and director. Hungaroton SLPD 12732	8
Noble, R. Love is the sweetest thing. Al Bowlby. Decca DDV 5009-10 (mono)	4	Beethoven, L. (1770-1827). String quartet no 11 in F minor, op 95 (1810). Cherry Pie CPS 1022	21	Scarlatti, D. (1685-1757). Sonata in D minor, Kk141. Jeno Jando, piano. Sonata in A, Kk322. Andras Schiff, piano. Hungaroton SLPX 12674-75 (2 above)	8
11.00 3.9.1 CANNIBALE		Weber, C.-M. (1786-1826). Quintet in B flat, op 34 (1815). Murray Khouri, clarinet. RCA VRL1 0162	25	Vivaldi, A. (1678-1741). Psalm 126: Nisi Dominus. RV608. Klara Takacs, mezzo-soprano; Hungarian State O; Ferenc Szekeres, conductor. Hungaroton SLPX 12548	22
20th-century classical/electronic musics, tape c[ut]lage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...		Sydney String Quartet. (all above)		Concerto in G minor, RV117. Capella Savaria; Nicholas McGegan, harpsichord and director. Hungaroton SLPD 12547	6
		12.00 AN HOUR WITH JOHANN SEBASTIAN <i>The Chorale Preludes</i> Prepared by Elaine Hamilton		Frescobaldi, G. (1583-1643). Canzoni alla francese, book 4: Canzon prima detta La Rovetta; Canzon seconda detta La Sabbatina; Canzon terza detta La Crivelli (1645). Dezsoe Karasszon, organ. Hungaroton SLPD 12778	11
		Bach, J. S. (1685-1750). Jesu, joy of man's desiring. Maurice Andre, trumpet; Marie-Claire Alain, organ. WRC R 02970	4	Haydn, J. (1732-1809). Scena di Berenice, cantata, Hob.XXIVa:10 (1795). Eva Bartfai-Barta, soprano; Savaria SO; Janos Petro, conductor. Hungaroton SL PD 12432	12
		Chorale preludes: Von Gott will ich nicht lassen, BWV658; Nun komm der Heiden Heiland, BWV659, BWV660, BWV661; Allein Gott, BWV662: (1717-48). Alban Singers; Peter Hurford, organ. Argo ZRG 843 44	29	Beethoven, L. (1770-1827). Six national airs with variations, op 105 (1816-18); Six German dances, WoO42 (1795-96). Bela Banfalvi, violin; Sandor Falvai, piano. Hungaroton SLPX 12303	25
		Trumpet concerto in F from BWV169 and BWV49 (arr. Tottcher and Muller) (1717-23). Maurice Andre, trumpet; Württemberg CO; Jörg Färber, conductor. Erato/WRC R 10147	21		
		1.00 SPLENDID SONATAS Prepared by Elaine Hamilton			
		Vivaldi, A. (1678-1741). Sonata no 6 in G minor, RV58, <i>Il pastor fido</i> . Michala Petri, recorder; George Malcolm, harpsichord. CD Philips 412 632-2	9		

Friday 8

MIDNIGHT

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic discourse, through individual musics and soundscapes, to re-create a mythical tradition of acoustic hedonism

1.00 TEARING UP THE PLANS

Prepared by Darren McRae

A highly eclectic programme with diverse musical range from Cage to Cabaret Voltaire; Kraftwerke to the Konstruktivists; the normal to...

6.00 HAPPY BIRTHDAY, GIUSEPPE TARTINI

Prepared by Chris Firmstone

Tartini, G. (1692-1770). Trumpet concerto in D, 1st movement. Maurice Andre, trumpet; Academy of St Martin in the Fields; Neville Marriner, conductor.

WRC R Q3145

4

Cello concerto in A. Mstislav Rostropovich, cello; Martin Derungs, harpsichord; Collegium Musicum Zurich; Paul Sacher, conductor.

DG 2543 517

14

Flute concerto in F. Jean-Pierre Rampal, flute.

WRC R 02957

12

Violin concerto no 96 in A. Piero Toso, violin.

Erato 20200-01

18

I Solisti Veneti; Claudio Scimone, conductor. (2 above)

Nonesuch H 71363

5

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

During which we turn the spotlight on a particular aspect of jazz. Whether soloist or band, composition or arrangement, composer or venue, you will hear jazz old and new — every Friday at 7 on this programme.

Carmen McRae sings a Mr and Mrs Dave Brubeck song with the D.B. Quartet; Ray Charles, minus voice but plus organ, appears with a big band; the Adderley Brothers will be heard from one of their early recordings together, and Django Reinhardt with the quintet of the Hot Club of Rome (!) help make up the guest list in tonight's spotlight.

8.00 GERMAN RADIO CONCERT HOUR

By courtesy of Radio Deutsche-Welle

Haydn, J. (1732-1809). Overture, L'Infedelta delusa (1773). Berlin Radio SO; Riccardo Chailly, conductor.

Dittersdorf, K. (1739-1799). Double bass concerto. Willy Beyer, double bass; Hamburg Radio SO; Klaus Schneider, conductor.

Mozart, W. (1756-1791). Symphony no 39 in E flat, K543 (1788). Cologne Radio SO; Bernhard Klee, conductor.

Radio Deutsche-Welle transcription

9.00 MID-CENTURY QUARTETS

Prepared and presented by Max Keogh

Bloch, E. (1880-1959). String quartet no 3 (1952). Carl Pini Quartet.

HMV SOXLP 7540

22

Martinu, B. (1890-1959). String quartet no 6 (1946). Novak Quartet.

Supraphon SUA ST 50950

23

10.00 MUSICKE OF SUNDRIE KINDES

Love Songs

Dowland, J. (1562-1626). Awake, sweet love (1597). Consort of Musicke; Anthony Rooley, director.

L'Oiseau-Lyre DSLO 508-09

3

de Bornet, G. (1162-1199). Si us quer conseil, bel' ami' alamanda. Hesperion XX; Jordi Savall, director.

EMI 1C 065-30 941

10

Dufay, G. (c1400-1474). J'atenday tant qu'il vous playra. Gothic Voices; Christopher Page, director.

Hyperion A66144

2

Dowland, J. King of Denmark's galliard. Paul O'Dette, lute.

Nonesuch H 71363

3

Anon. Comme femme desconforte (16th C). Consort of Musicke; Anthony Rooley, director. L'Oiseau-Lyre D186 D4

7

Come again (1597). Consort of Musicke; Anthony Rooley, director.

L'Oiseau-Lyre DSLO 508-09

5

Anon. Des mes ans la fleur se destaint (1615).

2

Guedron, P. (c1570-c1620). Un jour l'amoureuse Sylvie (1615).

4

Ford, T. (1580-1648). There is a lady sweet and kind (1608). Ian Partridge, tenor; Konrad Ragossnig, lute.

Cadenza CAD A863

3

Concerto Vocale. (2 above) Harmonia Mundi HM 1079-80

Weelkes, T. (1575-1623). Thule, period of cosmography (1600). Deller Consort; Jaye Consort of Viols; Alfred Deller, director.

Harmonia Mundi HMD 224

4

Beethoven: The piano sonatas

20

Byrd, W. (1543-1623). Will yow walk the woods soe wylde. Paul O'Dette, lute.

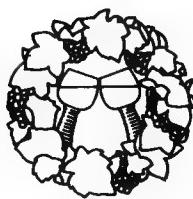
Nonesuch H 71363

5

Beethoven, L. (1770-1827). Piano sonata no 2 in A, op 2 (1795). Claudio Arrau, piano.

28

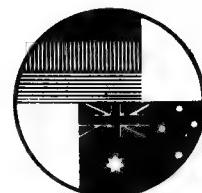
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AT YOUR SERVICE

MBS Early Days

SUBSCRIPTION APPEAL

For 32 hours, from 10 am to midnight Saturday April 9, and from 6 am to midnight Sunday April 10, normal programmes are suspended as MBS revisits 1975 — our first year on air! Programmers and presenters from 1975 have returned (and some never left) to remind you of (or introduce you to) the beginning of FM in Australia. The following pages will give you some idea of what to expect — musically.

Every listener who subscribes, or renews their subscription to 2MBS-FM, by phoning 439 4777 over the weekend, will enter into the draw for one of the great prizes donated by these generous supporters of 2MBS-FM.

Listeners who pay their subscription at the station (76 Chandos St, St Leonards) during the appeal weekend will also receive T-Shirts from the Spanish Tourist Office or travel accessories from Lufthansa German Airlines, as well as entering the draw for the main prizes.



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Saturday 9

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

8.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet, and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 OFFICIAL (RE)OPENING OF 2MBS-FM

The official opening of 2MBS-FM began at 10am on Saturday 1st February 1975. Programming (and other) celebrations ranged over the whole weekend.

Today we recreate (as far as possible) that opening. From the depths of the archives (the cellar, where only foolhardy Operations Coordinators will venture) we have unearthed opening speeches by Gough Whitlam (then Prime Minister) and Tom Lewis (then Premier of New South Wales). The music of John Antill (Overture to a momentous occasion) and Nigel Butterley (First Day Covers — narrated by [Dame] Edna Everage) was found in the 2MBS-FM library and John Grant's collection. Jill Hickson, wearing her early-2MBS-presenter hat, will host the 're-opening'.

11.00 THE JAZZ RECORD

One of the first jazz programmers/presenters back in the early days of Alexander Street, Ric Prestidge has played records ranging from the 1920s to the present day.

In this programme he recreates the kind of one hour jazz variety that he presented under the title of 'The Jazz Record'.

12.00 ALPHABET CONCERT

The original Alphabet Concert, devised by Fred Blanks, was a series that works its way through composers in alphabetical order. Today, Fred returns to present a mini-version — from D'Amiens to Zemlinsky, via Galuppi, Porter and the great Unknown, in 2 hours.

2.00 THE AFTERNOON

Pollini Revisited

In November, 1975, 2MBS began broadcasting throughout the afternoon, instead of closing down between 1-4 pm.

A number of people presented programmes under the heading 'The Afternoon' — every day was different, every presenter interpreted the afternoon differently.

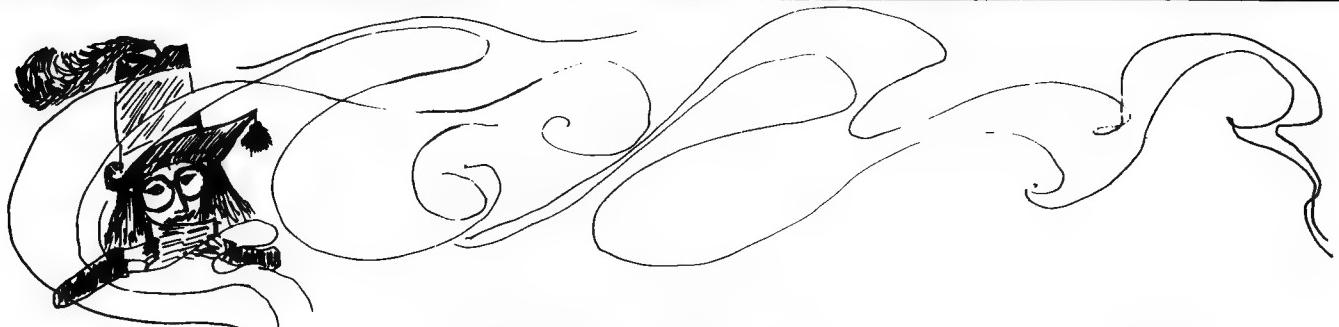
Bev Smith, with a long-held interest in pianist Maurizio Pollini, presented everything he recorded, over the years. With a recent release in hand today, she presents 'Pollini Revisited'.

3.00 LATE NIGHT EXTRA

In 1988 Tom Zelinka's programme could be described as avant pop. That term didn't exist in 1975, so it was a combination of rock new releases and the eclectic. Listeners are advised to turn out the lights, pull on their flared jeans and put out the cat (in whatever order suits them...)

4.00 CRITIC'S CHOICE

The Critic's Choice programme evolved from a 1975 gathering of music critics for a cocktail party at 2MBS-FM. Programmes in a variety of formats were proposed: some people preferred the idea of presenting their ideas in isolation, some favoured group situations. As well as the traditional approach, where critics debated and discussed recent performances, some chose to preview forthcoming events on the musical calendar. In today's reworking of the original concept, opera and drama critic Ken Healey and lively intellectual provocateur John Carmody will discuss recent musical offerings, with excerpts from the works in question. Belinda Webster will adjudicate!



5.00 JAZZ OF THE 1920S

In 1975, 2MBS-FM's enthusiasm for music concealed a severe bias — music had to be 'classical' and fidelity had to be 'high and stereo'. How could low fidelity, mono, 'scratchy old 78s' of 1920s jazz find a place in MBS's programmes. The hi-fi freaks didn't pay much attention to the programming; Trevor Jarvie was always magnanimous and Phil Scott was both iconoclastic and (dare we admit it now?) desperate for programmes after the initial few months of the 'Conservatorium of the air' phase had passed. The survival of 'Jazz of the 1920s', presented by Anton Crouch, paralleled and may have influenced a broadening of MBS's musical mind — older recordings were appreciated for their musical value rather than just for their historical interest; jazz was seen to be 'serious' music and, perhaps most important of all, the concept that a jazz performance may be the composition itself was recognized. 1920's jazz records are no more scratchy old 78s than 16th century frescoes are cracked plaster.

6.00 BURN THE CANDLE SLOWLY — REVISITED

'A magazine of folk music and events presented in pages.'

Yes, that's how it read... and over its several years of mildly inebriated nocturnal rambling, we like to think that it contributed something worthy to both the station and the folk scene, as well as the undeniable benefits accrued to those medical scientists who are, even now, putting great effort into the study of the impact of cheap Algerian burgundy upon that great organ, the liver, the folk singer's friend.

The magazine brought together a motley crew, and the page system, for the sake of sanity, kept them apart. Each page had a title, a presenter and a list of sly grog shops.

In the early days page one was called *Looking at it sideways* and was presented by a duo who called themselves Dermott and Alison

Ryder to avoid arrest. Page two, *Greer and there*, was the rustic, but always interesting, vehicle of the late and greatly missed John Greer. Page three, *McDonald's rave*... and if you don't believe me check *The Guide* archives... was, for a while, in the firm capable hands of the dynamic Graham McDonald who was described at the time as the groovy spook of Weelabarraback, litigation pending.

Other page presenters came and went; folk watchers in goodly numbers flamed and faded; a veritable multitude of musical and not so musical guests waxed and waned; and an army of bemused insomniacs came to stare at us curiously. Looking back at it all now I'm not quite sure how we did it and I don't really understand why, but there is one thing about which I am completely clear; it was worth doing and that's a fact.

8.00 MAINLY BAROQUE

Described as an occasional series, *Mainly Baroque*, and presenter Richard Gaze, quite early in the piece (peace?) found a niche on Saturday nights. After all, it was a good time for a party, he assured all and sundry, and being able to combine claret and cantatas, pate and partitas with the companionship of stalwart, envelope-licking volunteers at no 5 Alexander St, proved an irresistible mixture. The programmes, and the parties, live on!

10.00 HIGHWAYS AND BYWAYS

Highways and Byways had a simple charter; to share the enjoyment Peter Jefferson found in music, to cover the whole range of music, and to be able to keep on having fun as long as possible. To balance such total 'licence' Peter accepted the challenge of a 'concept programme' every time, so that the music was always presented in some particular context. In roughly two and a half years and about 125 programmes, not everything could be covered. "I didn't run out of ideas — I just ran out of time. There are stacks of good ideas left, and in due time I hope to tackle more of them. There's too much fun there for it not to be had!"

Sunday 10

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

8.00 SUNDAY MORNING CONCERT

Dirk Meure on Sundays?

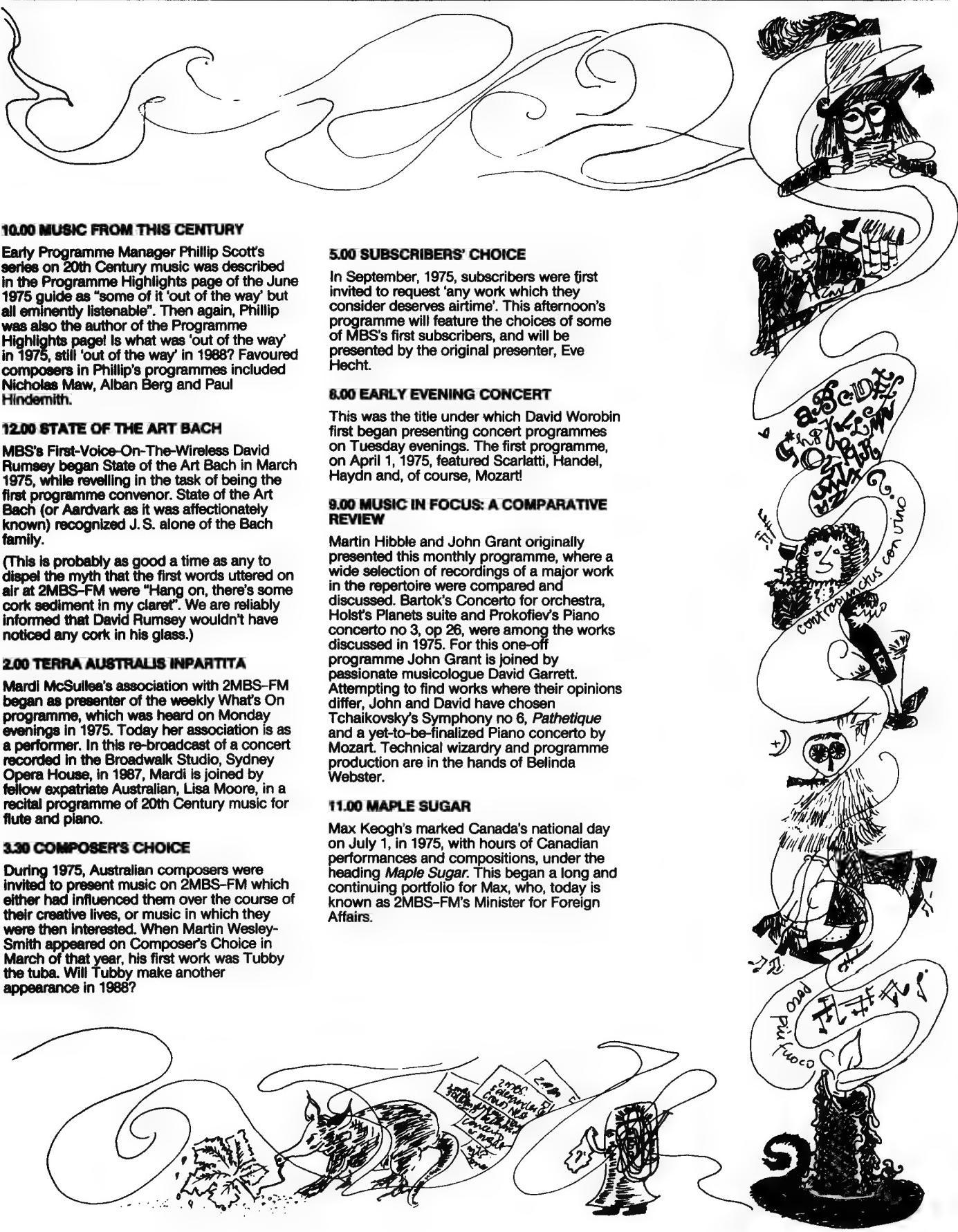
Gregorian chants at 6 am, the learned listener assumes. But 13 years ago, Dirk Meure was more likely to be playing Sibelius or 19th century chamber music at 8 am, when the day's broadcasting began. Hardened EMM listeners may be shocked.

9.00 FROM STATIC TO STEREO

An abridged version of a radiophonic documentary produced by David Rumsey and Vincent Plush, which traces the history of broadcasting from the earliest prophecies of the seventeenth century to the advent of FM in Australia.

Interspersed throughout will be some actual sounds of history: the voice and playing of a military bugler who served at Balaklava; Sir Arthur Sullivan's expression of amazement and terror at committing the sound of his voice to record for posterity; and Nellie Melba's recollections of her first gramophone-recorded performance. Accompanying these will be excerpts from historic Australian performances: Goossens conducting the first recording of John Antill's Corroboree, his own mammoth oratorio The Apocalypse, and the first recording of Raymond Hanson's trumpet concerto. With all the enthusiasm of a child's experimentation with a new toy, much of the programme exploits the effects obtainable from stereophonic reproduction — so don't adjust your set.





10.00 MUSIC FROM THIS CENTURY

Early Programme Manager Phillip Scott's series on 20th Century music was described in the Programme Highlights page of the June 1975 guide as "some of it 'out of the way' but all eminently listenable". Then again, Phillip was also the author of the Programme Highlights page! Is what was 'out of the way' in 1975, still 'out of the way' in 1988? Favoured composers in Phillip's programmes included Nicholas Maw, Alban Berg and Paul Hindemith.

12.00 STATE OF THE ART BACH

MBS's First-Voice-On-The-Wireless David Rumsey began State of the Art Bach in March 1975, while revelling in the task of being the first programme convenor. State of the Art Bach (or Aardvark as it was affectionately known) recognized J. S. alone of the Bach family.

(This is probably as good a time as any to dispel the myth that the first words uttered on air at 2MBS-FM were "Hang on, there's some cork sediment in my claret". We are reliably informed that David Rumsey wouldn't have noticed any cork in his glass.)

2.00 TERRA AUSTRALIS IMPARTITA

Mardi McSullea's association with 2MBS-FM began as presenter of the weekly What's On programme, which was heard on Monday evenings in 1975. Today her association is as a performer. In this re-broadcast of a concert recorded in the Broadwalk Studio, Sydney Opera House, in 1987, Mardi is joined by fellow expatriate Australian, Lisa Moore, in a recital programme of 20th Century music for flute and piano.

3.30 COMPOSER'S CHOICE

During 1975, Australian composers were invited to present music on 2MBS-FM which either had influenced them over the course of their creative lives, or music in which they were then interested. When Martin Wesley-Smith appeared on Composer's Choice in March of that year, his first work was *Tubby the tuba*. Will Tubby make another appearance in 1988?

5.00 SUBSCRIBERS' CHOICE

In September, 1975, subscribers were first invited to request 'any work which they consider deserves airtime'. This afternoon's programme will feature the choices of some of MBS's first subscribers, and will be presented by the original presenter, Eve Hecht.

8:00 EARLY EVENING CONCERT

This was the title under which David Worobin first began presenting concert programmes on Tuesday evenings. The first programme, on April 1, 1975, featured Scarlatti, Handel, Haydn and, of course, Mozart!

9.00 MUSIC IN FOCUS: A COMPARATIVE REVIEW

Martin Hibble and John Grant originally presented this monthly programme, where a wide selection of recordings of a major work in the repertoire were compared and discussed. Bartok's Concerto for orchestra, Holst's Planets suite and Prokofiev's Piano concerto no 3, op 26, were among the works discussed in 1975. For this one-off programme John Grant is joined by passionate musicologue David Garrett. Attempting to find works where their opinions differ, John and David have chosen Tchaikovsky's Symphony no 6, *Pathetique* and a yet-to-be-finalized Piano concerto by Mozart. Technical wizardry and programme production are in the hands of Belinda Webster.

1100 MAPLE SUGAR

Max Keogh's marked Canada's national day on July 1, in 1975, with hours of Canadian performances and compositions, under the heading *Maple Sugar*. This began a long and continuing portfolio for Max, who, today is known as 2MBS-FM's Minister for Foreign Affairs.

Monday 11

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 PETITE MUSIQUE

Prepared by Ruth Warren

Pachelbel, J. (1653-1706). Canon and gigue in C for strings. Hamburg CO; Hans-Jurgen Walther, conductor. CMS Summit SUM 1042

7

Saint-Saëns, C. (1835-1921). Concert piece, op 94 (1880). Hermann Baumann, horn; Gewandhaus O; Kurt Masur, conductor. Philips 416 380-1

9

Berlioz, H. (1803-1869). Reverie and caprice, op 8 (1841). Donald Hazelwood, violin; Sydney SO; Patrick Thomas, conductor. Phillips 410 377-1

9

Haydn, J. (1732-1809). Andantino and Tempo di minuetto. Jorg Baumann, cello; Klaus Stoll, double bass. Telefunken 6.42827

9

Trad. Irish folk suite based on old melodies (arr. Robles). Marisa Robles Ensemble; Thea King, clarinet; Christopher Hyde-Smith, flute; Allegri String Quartet. Argo ZRDL 1008

9

Rachmaninov, S. (1873-1943). Scherzo for orchestra (1887). USSR Academic SO; Yevgeny Svetlanov, conductor. Melodiya CM 04195-6

6

10.00 CONTEMPORARIES

Keyboard works of Smetana and Gottschalk
Prepared by Ruth Warren

Smetana, B. (1824-1884). Dreams, six characteristic pieces (1848). Jan Novotny, piano. Supraphon 1111 3163

27

Gottschalk, L. (1829-1869). Grotesque fantasie americain, six pieces. Ivan Davis, piano. London Enterprise 414 433

25

11.00 THE MOZART HOUR

Prepared by Kevin Waldron

Mozart, W. (1756-1791). String quartet no 22 in B flat, K589 (1790). Orlando Quartet. Philips 412 121-1

24

Symphony no 41 in C, K551 Jupiter (1788). Bavarian Radio SO; Rafael Kubelik, conductor. CBS 36703

31

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

During today's hour of jazz we shall hear recordings by arrangers Gil Fuller and Herb Pomeroy, by Lionel Hampton and by many others.

1.00 MONDAY MUSIC

RECITAL RECORDED BY 2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street, on 4th April, 1988

2.00 AUSTRALIA WIDE

Each month this programme comes to us from one of the PBAA's fine music stations around Australia. The same programme is heard in the same week on all the stations who are members of the Australia Wide network.

All performances heard are by Australian musicians, usually concert recordings, and, where possible, the musical compositions are also by Australians.

From the National Programme Service of the PBAA

3.30 MUSIC OF OUR TIME

Prepared by Ruth Warren

Ginastera, A. (1916-1983). Estancia, ballet suite (1941). London SO; Morton Gould, conductor.

Chalfont SDG 301 12

Ireland, J. (1879-1962). Legend (1933). Eric Parkin, piano; London PO; Bryden Thomson, conductor.

Chandos ABRD 1174 13

Previn, A. (b1929). Guitar concerto (1970-71). John Williams, guitar; London SO; André Previn, conductor.

CBS 73060 24

Honegger, A. (1892-1955). Symphony no 2 for strings (1941). Bavarian State SO; Charles Dutoit, conductor.

Erato NUM 75259 25

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Scriabin, A. (1872-1915). The poem of ecstasy, op 54 (1917). USSR SO; Yevgeny Svetlanov, conductor.

Melodiya AD 2482 22

Liszt, F. (1811-1886). Piano concerto no 1 in E flat (1849; rev. 1853-56). Sviatoslav Richter, piano; London SO; Kyrril Kondrashin, conductor.

Philips/WRC R 11670 18

Brahms, J. (1833-1897). Symphony no 2 in D, op 73 (1877). Moscow Academic PO; David Oistrakh, conductor.

Melodiya C10 006643-4 40

Handel, G. (1685-1759). The king shall rejoice (1727). King's College Choir, Cambridge; English CO; Phillip Ledger, conductor.

HMV ASDZ 1434451 13

Boccherini, L. (1743-1805). Guitar quintet in E minor. Siegfried Behrend, guitar; Zagreb String Quartet.

Acanta EA 22 780 16

Wagner, R. (1813-1883). Adagio for clarinet and string quintet. Vienna Octet members.

Decca SPA 395 4

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

8.00 BLACK DYKE MUSIC THAT'S BAND

Prepared and presented by Owen Fisher

To commemorate the first Australian tour of the world famous Black Dyke Mills Band, this regular band-music programme on 2MBS-FM is devoted entirely to this band. This Easter they performed at the Randwick races and the Royal Easter Show under their Musical Director Major Peter Parkes, whom we are hoping to have with us in the studio tonight. You will find the accent is on variety; you will hear marches, waltzes, tone poems, hymns, transcriptions of classical works, musical comedy, and an odd novelty number thrown in for good measure.

Rossini, G. (1792-1868). Overture: The silken ladder (arr. Parkes). Peter Parkes, conductor. Chandos BBRD 1021 6

Strauss, J. (1825-1899). Tritsch tratsch polka (arr. Pope). Roy Newsome, conductor. Decca SB 305 2

Webster, P.-Mandel, J. The shadow of your smile (arr. Wilby). David Pogson, flugelhorn; Peter Parkes, conductor. Chandos BBRD 1012 3

Stalgers, D. Carnival of Venice. Phillip McCann, cornet; Peter Parkes, conductor. Chandos CBRD 1009 4

Rimmer, W. March: The Cossack. Michael Antrobus, conductor. RCA PL 25165 4

Tchaikovsky, P. (1840-1893). Symphony no 2 finale, Little Russian (arr. Parkes). Peter Parkes, conductor. Chandos BBR 1011 5

Trad. Greensleeves (arr. Langford). Geoffrey Brand, conductor. RCA PL 25025 3

Rossini, G. Tarantella Napolitana (arr. Langford). Peter Parkes, conductor. Chandos BBRD 1021 2

Berlioz, H. (1803-1869). Hungarian march (arr. Catelinet). Geoffrey Brand, conductor. Astor GGS 1361 5

Rimmer, W. March: Punchinello. Michael Antrobus, conductor. RCA PL 25165 4

Black Dyke Mills Band. (all above)

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Prepared and presented by David McDonald

Tibbits, G. (b1933). Second string quartet. Petra Quartet. Move MS 3037 24

Foster, G. (b1945). Two voyages. Grant Foster, piano. CD ABC CDC 747542-2 5

Goossens, E. (1893-1952). Suite, op 6 (1913). Geoffrey Collins, flute; Anthony Maydwell, harp; Richard Williamson, violin. ABC AC 1016 19

Schubert, F. (1797-1828). Octet in F, D803 (1824). Melos Ensemble. HMV ASD 2417 56

Tuesday 12

1.00 100 PROOF

Laced with the grooviest mess of talent that ever kicked a hole in the bottom of a gut bucket... Lashing you with a wicked beat... Mark Ottignon. Just flash your ID card and the heat's on

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE GUITAR OF MANUEL BARRVECO

Prepared by Jeff Donovan

Granados, E. (1867-1916). Spanish dances, op 37: Minuet; Andaluza, Zarabanda; Villanesca; Arabesca. Manuel Barrveco, guitar.

Vox Turnabout TV 34738 23

9.30 THE SECONDARY HOUR

How to Listen to Contemporary Music

2MBS-FM PRODUCTION

In this series of programmes, some of Australia's best-known composers and musicologists will try to help you understand contemporary music. The series will be helpful to those studying music at school and university, as well as the many people who just can't comprehend the music of our time. Sydney musicologist, Richard Toop, will open the series.

10.30 THE BOSTON SYMPHONY

Prepared by Bob Goodnow

Strauss, R. (1864-1949). Till Eulenspiegels lustige Streiche, op 28 (1895).

Time-Life STL 548 10

Beethoven, L. (1770-1827). Violin concerto in D, op 61 (1806). Jascha Heifetz, violin.

Time-Life STL 546 38

Debussy, C. (1862-1918). Le martyre de St Sebastian (1911).

Time-Life STL 548 29

Strauss, R. Die zweite Brautnacht, from Die Aegyptische Helena, op 75 (1924).

Time-Life STL 548 5

Boston SO; Charles Münch, conductor. (all above)

12.00 ERNEST BLOCH

Prepared by Bob Goodnow

Bloch, E. (1880-1959). Sacred Service.

Douglas Lawrence, baritone; Utah Chorale;

Maurice Abravanel, conductor.

Angel 37305 52

**1.00 AVAN-GUARD PRESENTS
American Artists
By courtesy of Avan-Guard Music Pty Ltd**



Dohnanyi, E. (1877-1960). Piano quintet in C minor, op 1 (c1895). Barry Snyder, piano; Cleveland Quartet.
CD Pro Arte CDD 238 28

Cello sonata in B flat, op 8 (1899). Paul Katz, cello; Barry Snyder, piano.
CD Pro Arte CDD 239 24

**2.00 COMPOSED IN CONCENTRATION
CAMP, TEREZIN, 1943**
Prepared by Ida Ferson

Klein, G. (1919-1945). Piano sonata. Jaroslav Klepec, piano.
Trio. Czech String Trio. 9 3

Ullmann, V. (1898-1944). Piano sonata no 6. Emil Leichner, piano. 13

Krasa, H. (1899-1944). Dance. Czech String Trio. 7

Haas, P. (1899-1944). Songs on Chinese verse: In bamboo grove; A sleepless night. Karel Prusa, bass; Jiri Pokorny, piano. 6

Partos, O. (1907-1977). In memoriam. Oedoen Partos, viola; Frank Pellegr, piano; Israel Chamber Ensemble; Gary Bertini, conductor. IMI S 20001 11

3.00 CALLING THE TUNE

Prepared and presented by Ray Byron

In this weekly programme subscribers have the opportunity to request items for broadcast. Just ring 439 4777 with your request and let us know what special associations the music has for you. We will notify you when your request is to go to air

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Boccherini, L. (1743-1805). Symphony in B flat (1782). European Community CO; Jörg Faerber, conductor.

Hyperion A66156 13

Mozart, W. (1756-1791). Thamos, King in Egypt, K345 (1773). Janet Perry, soprano; Anne-Marie Mühlé, mezzo-soprano; Marius van Altena, tenor; Thomas Thomaschke, Harry van der Kamp, basses; Collegium Vocale; Netherlands C Choir; Concertgebouw O; Nikolaus Harnoncourt, conductor.

Telefunken 6.42702 42

Piano concerto no 12 in A, K414 (1783). Radu Lupu, piano; English CO; Uri Segal, conductor.

Decca SXLA 6698 28

Haydn, J. (1732-1809). Cello concerto in D, op 101 (1783). Paul Tortelier, cello; Würtemberg CO; Jörg Faerber, conductor.

HMV ASD 4157 27

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsyth

An hour of mainstream to modern jazz

8.00 NEW RELEASES

Our mid-week survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

10.00 CHAMBER MUSIC

Mozart to Bartók
Prepared and presented by Ray Byron

Mozart, W. (1756-1791). Serenade no 10 in B flat for 13 wind instruments, K361, *Gran partita* (1784). 13 soloists of the Sydney SO; Willem van Otterloo, conductor. RCA VRL 0039 41

Beethoven, L. (1770-1827). String quartet in F minor, op 95, *Serioso* (1810). Fine Arts Quartet. Concert Hall SMS 6221-6226 21

Chausson, E. (1855-1899). Concerto in D for violin, piano and string quartet, op 21 (1890). Regis Pasquier, violin; Roland Daugareil, Genevieve Simonot, violins; Bruno Pasquier, viola; Roland Pidoux, cello; Jean-Claude Pennetier, piano. Harmonia Mundi HMC 1135 43

Bozza, E. (b1905). Scherzo for wind instruments, op 48 (c1940). Ensemble Vienna Berlin. CBS IM 39558 2

Wednesday 13

MIDNIGHT 12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab...) and representing music of a particular country, instrument or performer. Forgotten classics are a speciality

1.00 THE POUNDING SYSTEM

Massive sound signals bubbling in a melting cut up of burru mischief... cool, deadly concrete DUB reverberations... pitchblack percussive hammers... rank atonement? SEEN!

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 ANNOUNCER'S CHOICE

An hour of fine Australian music chosen by your announcer

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 A RUSSIAN VIRTUOSO

Lazar Berman
Sponsored by Michael Edgley International

Liszt, F. (1811-1886). Etudes d'execution transcendante (1826-36).

Melodiya C10 04931-4 62

Mephisto waltz.

Melodiya C10 06939-40 8

Rhapsodie espagnole.

Melodiya C10 04931-4 13

Lazar Berman, piano. (3 above)

10.30 CONCERT HALL	3.00 MAGIC FLUTE, ENCHANTED WINDS	4.00 MUSIC FROM BALLET
Prepared by Ruth Warren	Prepared by John O'Connor	Prepared by Gerda Hoffmann
Wolf, H. (1860-1903). Italian serenade in G minor (1887). Melos String Quartet. Turnabout TVC 37005 7	Mozart, W. (1756-1791). Flute concerto no 1 in G, K313 (1777). Aurele Nicolet, flute; Munich Bach O; Karl Richter, conductor. Telefunken 6.35051-2 27	Offenbach, J. (1819-1880). La belle Helene overture (1864). Plovdiv SO; Russian Raytchev, conductor. Harmonia Mundi HMU 2467 7
Leighton, K. (b1912). Suite, Veris gratia, op 9 (1950). George Caird, oboe; Royal Liverpool PO; Vernon Handley, conductor. Chandos ABRD 1128 26	Flute quartet in D, K285 (1777). Barthold Kuijken, transverse flute; Sigiswald Kuijken, violin; Lucy van Dael, viola; Wieland Kuijken, cello. CD Accent ACC 48225D 14	de Falla, M. (1876-1936). Love, the magician (1915). Hungarian Radio and TV O; Constantin Silvestri, conductor. Hungaroton HLX 90003 25
Strauss, R. (1864-1949). Symphony in F minor, op 12 (1883). Slovak PO; Michael Halasz, conductor. Hong Kong 6.220358 46	Gliere, R. (1874-1956). Suite from ballet, The red poppy, op 70 (1927). Henry Siegl, violin; Seattle SO; Milton Katims, conductor. Vox Turnabout TV S 34644 23	

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Top sidemen, a handsome selection of songs, thoughtful arrangements, and the cornet and flugelhorn of Warren Vache... what more could you want?

Henry-Hyde. Little girl (1986).

Lovett, L. Easy going bounce.

Ellington, D. Warm valley.

Porter, C. You'd be so nice to come home to. Hackett, B. Michelle.

Warren Vache. (all above)

Concord CJ 323

Fats Waller and his Rhythm live from the Panther Room of the College Inn at the Hotel Sherman in Chicago on October 12, 1940, with many numbers he did not record commercially, including *Perfidia* and *Frenesi*.

Vincent-Armstrong. Honolulu bundle (1940).

Santle-Tzipine-Salabert. *Perfidia*.

Fletcher-Adams. There I go.

Dominguez-Whitcup. *Frenesi*.

Levey. I give you my word.

Young. Whatcha know Joe?

Fats Waller and his Rhythm. (6 above)

Giants of Jazz GOJ 1041 (mono)

1.00 WEDNESDAY MATINEE

Prepared and presented by Audrey Manning

Sellier, A. (1750-1825). Venetian symphony. Richard Studt, violin; Renata Schefel-Stein, harp; London SO; Zoltan Pesko, conductor. CBS 74088 10

Haydn, J. (1732-1809). Recollection; A pastoral song; Despair. Elly Ameling, soprano; Jörg Demus, piano. CD Philips 420 217-2 13

Reicha, A. (1770-1836). Quintet in A, op 91 no 5 (1810). Munich Residency Quintet. Claves D 611 31

Divertimento in B flat for six wind instruments, K240 (1776). Berlin PO winds. Orfeo S 152861 12

Beethoven, L. (1770-1827). Piano concerto no 2 in B flat, op 19 (1794-95). Artur Schnabel, piano; Philharmonia O; Issay Dobroven, conductor. Flexible COLHS 2 27

Haydn, J. Symphony no 101 in D, *Clock* (1793-94). New York PO; Leonard Bernstein, conductor. CBS 60267 29

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JOHN CAI ANDRA CIAG PARIS SYDNEY

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Gilbert-Shilkret. Jennine, I dream of lilac time.

Gladys Moncrieff, soprano.

EMI SCA 034 (mono)

8.00 OPERA OF THE MONTH

Prepared and presented by Audrey Manning

Verdi, G. (1813-1901). Aida. Opera in four acts; libretto by Antonio Ghislanzoni, from a synopsis by Francois Auguste Mariette. First performed Cairo Opera House, December 4, 1871.

KING OF EGYPT: Ruggero Raimondi, bass
AMNERIS, his daughter: Elena Obraztsova, mezzo-soprano

AIDA, an Ethiopian slave: Katia Ricciarelli, soprano

RADAMES, captain of the guard: Plácido Domingo, tenor

RAMFIS, high priest: Nicolai Ghiaurov, bass
AMONASTRO, King of Ethiopia, father of Aida: Leo Nucci, baritone

A MESSENGER: Pietro de Palma, tenor
HIGH PRIESTESS: Lucia Valentini Terrani La Scala, Milan Ch & O; Claudio Abbado, conductor.

CD DG 410 092-2 141

Synopsis

The action takes place at Memphis and Thebes in the time of the Pharaohs.

Act I, Scene 1: The royal palace at Memphis. Ramfis tells Radames that Egypt is again threatened by Ethiopians. He has consulted the goddess Isis, who has named the Supreme Commander of the Egyptian troops.

He leaves to give the King the brave young soldier's name. Radames expresses the hope that he has been chosen. Then he can return, crowned with the laurels of victory to claim Aida, with whom he is in love (*Se quel guerrier lo fossi!... Celeste Aida*). Amneris, who loves Radames, tries to discover who Radames loves, but he assures her that he was merely dreaming of leading the Egyptian army in battle. Amneris suspects that Aida is her rival for Radames' love, but cloaks her jealousy with words of affection for Aida (*Viene, o diletta!*).

The King enters, followed by Ramfis and the entire court. A messenger confirms that the Ethiopians, led by their King, Amonasro, have crossed their border and are marching on Thebes, destroying everything in their path. The Egyptian King declares that Isis has named Radames General-in-command of the army and orders him to hasten to the Temple of Vulcan for the ceremony of the consecration of his armour (*Or di Vulcano al tempio... Sul del Nilo al sacro lido*). Aida is overcome by despair and grief, torn between her love for Radames, and for her country and her father. She calls on the gods to have pity on her suffering (*Ritorna vincitor!*).

Scene 2: Inside the Temple of Vulcan. Radames is invested with the sacred armour. All invoke the god to protect and defend Egypt (*Nume, custode e vindice*).

Act II, Scene 1: A room in Amneris' apartments. While her slave girls dress Amneris for the victory celebrations, she is entertained by the dancing of the young Moorish slaves. She greets Aida with feigned kindness, then traps her into revealing her love for Radames (*Fu la sorte dell'armi a' tuoi funesta*). Again Aida calls on the gods to pity her (*Numi, pieta del mio martir!*).

Scene 2: At one of the gates of the city of Thebes the people sing a song of victory as the troops march in (*Gloria all'Egitto, ad Iside*). Radames is the last to appear and is

crowned triumphantly by Amneris. The King offers to allow him to choose his own reward (*Salvator della patria, io ti saluto*). Aida recognizes her father among the prisoners and throws herself into his arms. He warns her not to betray him, then tells the King that he is an Ethiopian officer and pleads for mercy for the prisoners who fought so valiantly, though vainly, for their King and country (*Anch'io pugnai*). When Radames adds his voice to his pleas, Ramfis suggests a compromise; the prisoners will be set free, but Amonastro will be held as hostage. The King consents. He offers Radames his daughter's hand in marriage. In the finale all give voice to their own reactions to this announcement.

Act III: On the banks of the Nile, near the Temple of Isis. Ramfis and Amneris, on the eve of her marriage to Radames, enter the temple to pray. Aida comes for a secret meeting with Radames. She has an intense longing for her country and thinks back to the peaceful places of her childhood (*O patria mia*). Amonastro joins her. He promises her a happy life on her own throne with the man she loves at her side (*Rivedrai le foreste imbalsamate*). His troops are again ready to attack. He asks Aida to ascertain from Radames the Egyptian military plans. She refuses, but agrees when Amonastro reacts with extraordinary vehemence.

Amonastro hides among the palm trees and listens as Radames reveals his plans to Aida. Tomorrow he is to lead his army in a renewed war against the Ethiopians (*Nel fiero anelito*). Once he is victorious he will ask the King for Aida's hand in marriage. Aida declares that this can never be. Their only hope is to flee and find a new life in another country (*Fuggiam gli ardori inospiti... La tra foreste vergini*). Finally Radames agrees and she asks him how they'll avoid the Egyptian troops. As he reveals the route the army will take, Amonastro steps forward and reveals himself as the Ethiopian king. Horrified, Radames realizes he has betrayed his country. Amonastro and Aida beg him to flee with them, but Amneris comes from the temple and denounces them. Amonastro tries to stab her, but is held back by Radames, who implores him to flee with Aida. He surrenders himself to Ramfis.

Act IV, Scene 1: A hall in the King's palace. Amneris broods on her love for Radames, his treachery and the fact that Aida has escaped (*L'aborrita rivale a me sfuggia*). Radames prays that Aida will never know his fate. Amneris offers to intercede with the King for him if he will renounce Aida (*Gli Dei l'adducano*). Radames refuses and is led away by the guards. Amneris collapses in tears (*Ohimè morir mi sento! Oh! chi lo salva?*). Radames is condemned to be entombed alive beneath the altar of the god he has offended. Frantic with grief Amneris alternately pleads with, and hurls curses at, Ramfis and the priests (*Sacerdoti; compiste un dilettol!*).

Scene 2: The stage is divided on two levels; above, the interior of the temple; below, the crypt. As the priests seal his tomb Radames' thoughts turn to Aida (*La fatal pietra sovra me si chiuse*). Suddenly she appears, to die at his side. They sing a tender farewell to earth and calmly anticipate the bliss of heaven (*O terra, addio; addio, valle di pianti*). Aida dies in his arms. Amneris, her voice suffocated by tears, prays for Radames in the temple above.

7.00 THE JOY-A-JAZZ

Take A Number From One To...

Prepared and presented by Joya Jenson

Tonight we hear *One o'clock jump*, *Two funky people*, *Three little words* and other jazz pieces in the numbers game.

11.00 TILL MIDNIGHT

Prepared by Ruth Warren

Mozart, W. (1756-1791). String quartet no 17 in B flat, K458, <i>The Hunt</i> (1785). Quartetto Italiano.	
Philips 9500 662	28
Tchaikovsky, P. (1840-1893). String quartet no 1 in D, op 11 (1871). Saulesco Quartet. Caprice CAP 1133	36

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

1.00 SAMPLE AND HOLD

Fusion music from go to whoal Murray Gibbs and Pat Sheil dredge the abyss from the mid-sixties to last week in search of the ultimate eclecticism

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MISCELLANY OF MUSIC

Prepared by Ruth Warren

Britten, B. (1913-1976). Prelude and fugue, op 29 (1943). English CO; Benjamin Britten, conductor.	
Decca SXL 6847	9

Schubert, F. (1797-1828). Trio notturno in E flat, D897 (c1825). Denes Kovacs, violin; Ede Banda, cello; Ferenc Rados, piano.	
Hungaroton SLPX 11966	10

Strauss, R. (1864-1949). Oboe concerto in D (1945). Douglas Boyd, oboe; CO of Europe; Paavo Berglund, conductor.	
ASV COE 808	24

Schumann, R. (1810-1856). Carnaval, op 9 (1834-35). Kristin Merscher, piano.	
Eurodisc 202 560 366	31

Tublin, E. (1905-1982). Symphony no 2, <i>Legendary</i> (1937). Swedish Radio SO; Neeme Järvi, conductor.	
BIS LP 304	32

11.00 BRUCE MARTIN AND RAVEL

Prepared by Elaine Hamilton

Ravel, M. (1875-1937). From Don Quichotte a Dulcinee: Chanson romantique; Chanson epique; Chanson a boire. Bruce Martin, baritone; Michael Brimer, piano.	
HMV OASD 7642	7

Mother goose, suite (1908). Melbourne SO; Bernard Heinze, conductor.	
ABC/WRC R 01850-51	17

11.30 THE PRIMARY HOUR

2MBS-FM PRODUCTION

The work serves as an introduction to a new series which begins today on instruments. This series will be especially relevant to upper primary students who may be interested in beginning study of an instrument.

Britten, B. (1913-1976). The young person's guide to the orchestra, op 34 (1946). Richard Baker, narrator; New Philharmonia O; Raymond Leppard, conductor.

HMV FC 107 20

12.00 Bowing, Blowing and Beating

In the first programme of a series for upper primary students who might be considering the choice of an instrument to study, the violin and viola will be discussed and demonstrated.

12.30 MAINLY SACRED

Prepared by Annie Schweitzer

Monteverdi, C. (1567-1643). Dixit Dominus, Psalm 109. Paul Esswood, Kevin Smith, counter-tenors; Ian Partridge, John Elwes, tenors; David Thomas, Christopher Keyte, basses; Regensburger Domspatzen; Hanns-Martin Schneidt, conductor.

Archiv 2539 328 9

Bach, C. P. E. (1714-1788). Concerto for organ, strings and continuo, W35 (1759). Josef Bucher, organ; Capella Bydgostiensis; Stanislav Galovsky, conductor.

CD Fidelio 1801 20

Couperin, F. (1668-1733). Two motets: Tantum ergo sacramentum; Regina coeli laetare, Alleluia. Jill Feldmann, Isabelle Poulenard, sopranos; Gregory Reinhart, baritone; Jaap ter Linden, bass viol; Davitt Moroney, organ.

Harmonia Mundi HMC 1150 5

Lully, J.-B. (1632-1687). Miserere motet (1664). La Chapelle Royale Soloists, Choir & O; Philippe Herreweghe, conductor.

Harmonia Mundi HMC 1167 23

Bach, J. C. F. (1732-1795). Symphony no 2 in B flat, (c1765). Cologne CO; Helmut Müller-Bühl, conductor.

Schwann VMS 1413 13

Monteverdi, C. Laetatus sum, Psalm 121. Paul Esswood, Kevin Smith, counter-tenors; Ian Partridge, John Elwes, tenors; David Thomas, Christopher Keyte, basses; Hanns-Martin Schneidt, conductor.

Archiv 2359 328 9

2.00 TOSCANINI CONDUCTS THE NBC SYMPHONY ORCHESTRA

Prepared by Sofia Boniecki

Weber, C.-M. (1786-1826). Overture to Oberon (1826).

RCA AT 134 (mono) 9

Schumann, R. (1810-1856). Symphony no 3 in E flat, op 97 *Rhenish* (1850).

RCA AT 138 (mono) 31

Strauss, R. (1864-1949). Don Quixote, fantastic variations, op 35 (1897).

RCA AT 148 (mono) 39

Mendelssohn, F. (1809-1847). A midsummer night's dream, excerpts (1826-42). Edna Phillips, soprano.

RCA AT 138 (mono) 34

NBC SO; Arturo Toscanini, conductor. (all above)

4.00 MUSIC FOR CHILDREN

Young and old

Prepared by Ross Piper

Debussy, C. (1862-1918). Children's corner suite (1908). Victor Yeresko, piano.

Melodiya C 01649-50 18

Bizet, G. (1838-1875). Children's games (1871). Toronto SO; Andrew Dans, conductor. CBS D 36713 11

Ibert, J. (1890-1962). Histoire (1922). Francoise Gobet, piano.

Metropole 2559 016 20

5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Handel, G. (1685-1759). The arrival of the Queen of Sheba (1748). Jonathan Gregory, organ.

Alpha APS 339 4

Concerto grosso in C, *Alexander's feast* (1736). Collegium Aureum; Franzjosef Maier, director.

Harmonia Mundi 151 99 622/23 13

Bach, J. S. (1685-1750). Organ sonata in C minor, BWV526 (1725). Marie-Claire Alain, organ.

Erato STU 70030 12

Handel, G. Arias: Dove sei amato bene, from Rodelinda (1725); Dope notte, from Ariodante (1735); Ombra mai fu, from Serse (1738). Janet Baker, mezzo-soprano; English CO; Raymond Leppard, conductor.

Philips 6500 523 18

Bach, J. S. Concerto in D minor, BWV1060 (1729). Brynjar Hoff, oboe; Okko Kamu, violin; Canticum Novum CO; Olaf Ardal, conductor.

BIS LP 101 15

Handel, G. Music for the royal fireworks. Stuttgart CO; Karl Munchinger, conductor.

Decca SXDL 7549 16

Bach, J. S. Cantata, BWV212 Peasant. Rosmarie Hofmann, soprano; Gregory Reinhart, bass; Linde Consort; Hans-Martin Linde, conductor.

EMI 1C 067-1467431 29

7.00 DEDICATED BLUES

Prepared and presented by Martin Davideon

Golson, B. (b1929). Blues pour Vava (1958). Art Blakey, drums; Benny Golson, tenor saxophone; Bobby Timmons, piano; Jimmy Merritt, double bass.

CD Philips 822 566-2 3

Coltrane, J. (1926-1967). Cousin Mary (1959). John Coltrane, tenor saxophone; Tommy Flanagan, piano; Paul Chambers, double bass; Art Taylor, drums.

CD Atlantic 781 337-2 6

Jackson, M. (b1923). Milt Jackson, vibraphone; John Lewis, piano; Percy Heath, double bass; Connie Kay, drums.

Prestige OJC 002 (mono) 7

Davis, M. (b1926). Pfrancing (1961). Miles Davis, trumpet; Hank Mobley, tenor saxophone; Wynton Kelly, piano; Paul Chambers, double bass; Jimmy Cobb, drums.

CD CBS/Sony 35 DP 64 9

Neidlinger, B. (b1936). O.P. (1961). Buell Neidlinger, double bass; Cecil Taylor, piano; Billy Higgins, drums and timpani.

Barnaby KZ 31035 9

Thursday 14

Rollins, S. (b1929). Blues for Philly Joe (1958). Sonny Rollins, tenor saxophone; Wynton Kelly, piano; Doug Watkins, double bass; Philly Joe Jones, drums. Blue Note 84001	7	11.00 3.9.1 CANNIBALE 20th-century classical/electronic musics, tape c[ut]collage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...	Strauss, J. (1825-1899). Wine, women and song (1869). Berlin PO; Herbert von Karajan, conductor. CD DG 410 022-2	7
Hounslow, K. (b1928). Blues for Rex Mk II (1978). Keith Hounslow, comet; Tony Gould, piano. Aja 001	9			
8.00 MUSICA VIVA LIVE The Emerson Quartet				
Haydn, J. (1732-1809). String quartet in G, op 54 no 1 (1788).	19			
Shostakovich, D. (1906-1975). String quartet no 13 in B flat minor, op 138 (1970).	19			
Beethoven, L. (1770-1827). String quartet in E minor, op 59 no 2 (1806).	35			
Emerson Quartet. (all above) 2MBS-FM recordings				
9.30 RICHTER PLAYS GRIEG Prepared by Joan Nalder				
Grieg, E. (1843-1907). Piano concerto in A minor, op 16 (1868). Sviatoslav Richter, piano; Monte Carlo NO; Louro van Matacic, conductor. EMI 29 0292-1	29			
10.00 THANKS FOR THE MEMORY Prepared and presented by Joe Neustadt				
Schubert, F. (1797-1828). Grätzer galop. Boskovsky Ensemble; Willi Boskovsky, conductor. Vanguard VSD 2129	3			
Gounod, C. (1818-1893). Laive dimora, from Faust. Jose Mojica, tenor. Rubini GV 907 (mono)	4			
Rossini, G. (1792-1868). Cavatina of Figaro, from The Barber of Seville. Joseph Schwarz, baritone. Preiser LV 87 (mono)	5			
Trad. Boleras Sevillanas. Konrad Ragossnig, Walter Feubli, guitars. Turnabout TVS 34605	1			
Wagner, R. (1813-1883). Lohengrin's narrative, from Lohengrin. Gothenburg SO; Nils Grevillius, conductor. RCA LM 2784 (mono)	5			
Verdi, G. (1813-1901). Solenne in quest'ora, from The force of destiny. Robert Merrill, baritone; RCA Victor O; Renato Cellini, conductor. RCA LM 2736 (mono)	4			
Alfvén, H. (1872-1960). Sa tag mitt hjarta. Court O; Nils Grevillius, conductor. RCA LSC 9884	4			
Jussi Björling, tenor. (3 above)				
Grieg, E. (1843-1907). Efterarsstrmen. Kirsten Flagstad, soprano; London SO; Olin Fieldsted, conductor. Decca SDD 209	6			
Rodgers, R. (1902-1979). With a song in my heart. Mario Lanza, tenor; O; Ray Sinatra, conductor. RCA LM 2720	4			
Porter, C. (1891-1964). A picture of me without you. Cole Porter, voice and piano. CBS SBP 234520 (mono)	3			
Dennikker, D. Let's break the good news. Helen Raymond, voice; Billy Thorburn's The Organ, the Dance Band and me. WRC SH 504 (mono)	3			
11.00 3.9.1 CANNIBALE 20th-century classical/electronic musics, tape c[ut]collage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...				
10.30 AUSTRALIAN CONCERT HALL Symphony Orchestras of Australia Prepared by Elaine Hamilton				
Strauss, J. (1825-1899). Waldmeister overture (1895). Sydney SO; Patrick Thomas, conductor. Philips 411 143-1	9			
Byrd, W. (1543-1623). William Byrd suite; The Earl of Oxford's marche; Pavana; The bells (arr. Jacob 1924). Queensland SO; Patrick Thomas, conductor. ABC 5ABCL 8001	13			
Barber, S. (1910-1981). Knoxville: Summer of 1915 (1947). Molly McGurk, soprano; West Australian SO; David Measham, conductor. Unicorn UN 5256	17			
Weber, C.-M. (1786-1826). Polonaise brillante in E, op 72, <i>L'hilarite</i> (1819; orch. Liszt). David Stanhope, piano; Adelaide SO; Elyakum Shapira, conductor. ABC SABCL 8001 (3 above)				
1.00 STALKING THE NIGHTMARE Prepared by Terry Brown				
<i>Musique Fantastique!</i> Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th century; from the fourth dimension to the final frontier; from the inner mind to the outer limits				
3.00 TILL DAWN Classical music to dispel the darkness				
6.00 EARLY MORNING MUSIC Prepared and presented by Dirk Meure				
Shorter works from the classical repertoire with time calls in between				
9.00 FORTUNE IS A WOMAN Prepared by Ross Norton				
Rossini, G. (1792-1868). The Italian girl in Algiers, overture (1813). National PO; Riccardo Chailly, conductor. CD Decca 400 049-2	8			
Ford, T. (c1580-1648). There is a lady sweet and kind (1607). Ian Partridge, tenor; Konrad Ragossnig, lute. CD Cadenza CAD A 863	3			
Du Ming-Xin (20th C). Goddess of River Luo. Hong Kong PO; Kenneth Jean, conductor. CD Hong Kong 8.240233	17			
Gilbert, W.-Sullivan, A. Three little maids from school, from Mikado (1884). Valerie Masterson, Anna Cooper, Vera Ryan, vocal; Gilbert and Sullivan FO; Peter Murray, conductor. Astor SPLP 1460	2			
Strauss, R. (1864-1949). Suite from Woman without a shadow, op 65 (1919). Philharmonia O; Arpad Joo, conductor. CD Sefel SEF-CD 5028	21			
Bernstein, L. (b1918). Maria, from West side story (1957). Jose Carreras, tenor; O; Leonard Bernstein, conductor. CD DG 415 253-2	3			
Bizet, G. (1838-1875). Carmen, suite (1874). Los Romanos. CD Philips 412 609-2	21			
12.00 AN HOUR WITH JOHANN SEBASTIAN The Chorale Preludes Prepared by Elaine Hamilton				
Bach, J. S. (1685-1750). Suite no 3 in G minor, BWV995. Konrad Ragossnig, lute. Vox Turnabout TV S 3440	23			
Chorale preludes: Allein Gott, BWV663, BWV664; Jesus Christus, unser Heiland, BWV665, BWV666; Komm Gott, schopfer, BWV667; Vor deinem Thron tret'ich, BWV668 (1717-48). Alban Singers; Peter Hurford, organ. Argo ZRG 843-44	30			
1.00 CLARINETS Prepared by Elaine Hamilton				
Frank, A. (b1910). Suite for two clarinets (1934). Rodney Jacobson, Jennifer Reuther, clarinets. Grevillea GRV 1010	4			
Bruch, M. (1838-1920). Concerto in E minor, op 88 (1911). Thea King, clarinet; Nobuko Imai, viola; London SO; Alun Francis, conductor. Hyperion A66022	20			
Mozart, W. (1756-1791). Clarinet quintet in A, K581 (1789). Donald Westlake, clarinet; Sinfonia Ensemble. RCA VRL1 0008	30			



2MBS-FM

2.00 CLASSIC PROPORTIONS

Prepared and presented by Tom Bridges

Shostakovich, D. (1906-1975). Cello concerto no 2, op 126 (1966). Heinrich Schiff, cello; Bavarian Radio SO; Maxim Shostakovich, conductor.
Philips 412 526-1

33

Bach, J. S. (1685-1750). Brandenburg concerto no 4 in G, BWV1049 (1721). Concentus Musicus Vienna; Nikolaus Harnoncourt, director.
Telefunken 6.35620

16

Mozart, W. (1756-1791). Cantata: *Dir, Seele des Weltalls*, K429 (1783). Franz Ellmer, treble; Vienna Volksoper Ch & O; Peter Maag, conductor.
Vox Turnabout TV 34213-14

13

Schubert, F. (1797-1828). String quartet no 15 in G, D887 (1826). Brandis Quartet.
Orfeo S 007821

51

4.00 AFTERNOON CONCERT

Music: A Family Concern
Prepared by Marie-Louise Stenström

Haydn, M. (1737-1809). Incidental music to Voltaire's *Zaire* (1777). Collegium Aureum; Franzjosef Maier, director.
Harmonia Mundi 1C 065-99 897

19

Haydn, J. (1732-1809). Piano sonata no 58 in C, Hob.XVI:48 (c1789). Glenn Gould, piano.
CBS 36947

15

Stamitz, J. (1717-1757). Clarinet concerto in B flat (c1754). Alan Hacker, clarinet; Academy of Ancient Music; Christopher Hogwood, director.
L'Oiseau-Lyre DSLO 505

17

Stamitz, A. (1754-c1809). Viola concerto in B flat (1777-89). Josef Kodousek, viola; Suk CO; Hynek Farkac, conductor.
Supraphon 11 10 2626

19

Mozart, W. (1756-1791). Quartet in D, K285 (1777). Barthold Kuijken, transverse flute; Sigiswald Kuijken, violin; Lucy van Dael, viola; Wieland Kuijken, cello.
CD Accent 48225 D

14

Concerto no 10 in E flat for two pianos, K365 (1779). Rudolf Serkin, Peter Serkin, pianos; Marlboro FO; Alexander Schneider, conductor.
CBS MP 39127

24

6.00 MUSIC FOR A SMALL ROOM
Prepared by Marie-Louise Stenström

Tarrega, F. (1852-1909). Mazurka in G. Vladimir Mikulka, guitar.
CD BIS 340

3

Schnitke, A. (b1934). Violin sonata no 1 (1963). Rostislav Dubinsky, violin; Luba Edlina, piano.
CD Chandos CHAN 3843

18

Bernstein, L. (b1918). Symphonic dances, from *West side story* (1961). Dag Achatz, piano.
CD BIS 352

21

Hotteterre, J. (1680-1761). Suite in G (1708). Berlin Baroque Trio.
CD Capriccio 10 142

13

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

During which we turn the spotlight on a particular aspect of jazz. Whether soloist or band, composition or arrangement, composer or venue, you will hear jazz old and new — every Friday at 7 on this programme.

Tonight we perform a little delicate surgery on the Modern Jazz Quartet. First they will be heard intact, then reduced to 50%, and finally down to 25% — though you may not think so!

Then we get into relatives. Why not join me and hear all about it.

8.00 DANISH DESIGNS

Prepared and presented by Max Keogh for Denmark's National Day

Nielsen, C. (1865-1931). Overture *Maskerade* (1904). Gothenburg SO; Myung-Whun Chung, conductor.
BIS LP 321

5

Clarinet concerto, op 57 (1928). Joseph Deak, clarinet; Philharmonia Hungarica; Othmar Maga, conductor.
Vox TV 334-261

27

Kuhlau, F. (1786-1832). *Divertissement*, op 68 no 6 (1825). Robert Aitken, flute.
Simax PN2004

8

Gade, N. (1817-1890). Violin sonata no 2, op 21 (1849). David Bartov, violin; Inger Wikstrom, piano.
Swedish Society SLT 33251

17

Symphony no 7 in F, op 45 (1864). Stockholm Sinfonietta; Neeme Järvi, conductor.
CD BIS CD 355

31

Holmboe, V. (b1909). *Divertimento* for brass, op 47 (1984). Scandinavian Brass Ensemble; Jorma Panula, conductor.
BIS LP 265

11

10.00 MUSICKE OF SUNDRIE KINDES

Anon. Motet: *Ad solitum* (c1320). Capella Antiqua, Munich; Konrad Ruhland, director.
Telefunken 6.41231

3

Estampe (14th C). Berry Hayward Consort.
Erato NUM 75122

4

de Vitry, P. (1291-1361). Motets: *Impudenter circumvici*; *Cum statua* (c1320). Early Music Consort of London; David Munrow, director.
Archiv 2565 051

6

Anon. *Estampe* (13th C). St Georges Canzona. John Sothcott, director.
CD CRD 3421

3

de Lescurel, J. (d1304). *Abundance de felonie*; *Estampe*. *Sequentia Ensemble* for Medieval Music.
Harmonia Mundi 16 9501 3

8

Anon. *Barcelona Mass* (c1330). *Atrium Musicae*, Madrid; Gregorio Paniagua, director.
Harmonia Mundi HMA 55033

22

11.00 MUSIC AMONGST FRIENDS
Beethoven: The Piano Sonatas

Haydn, J. (1732-1809). Piano trio in E flat, Hob.XV:30 (1796). Beaux Arts Trio.
Philips 6598 507

18

Beethoven, L. (1770-1827). Piano sonata no 3 in C, op 2 no 3 (1795). Claudio Arrau, piano.
Philips 6833 008

30

Saturday 16

MIDNIGHT**12.00 ALL THROUGH THE NIGHT**

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet, and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 COLOURS OF THE KING**A tribute**

Prepared and presented by Roy Simmonds and Robert Smith

Dupre, M. (1886-1971). *Cortege and litanie*. Evocation. MCPS MW934

Gillian Weir, organ, Ulster Hall Belfast. (2 above)

Marcel Dupre, organ, Saint Sulpice Paris. (2 above)

Mercury SR 90231

Alleluias sereins. Transports de joie. Gillian Weir, organ, Wellington Cathedral NZ. (2 above)

Tartar TRI 039

Joie and elarte des corps glorieux. Gillian Weir, organ, Ulster Hall Belfast. MCPS MW934

Franck, C. (1822-1890). *Fantasie*, from Three pieces for organ. Gillian Weir, organ, Wellington Cathedral NZ. Tartar TRI 039





2MBS-FM

11.00 FELLOWSHIP OF AUSTRALIAN COMPOSERS SOCIETIES PROGRAMME
Prepared by Ann Carr-Boyd

Holland, D. (b1913). Music at noon; Into the dark forest; New Year piece (1987). Graham Powning, oboe d'amore. 12

Unanswered question; The dry West (1986). 5

Dulcie Holland, piano. (5 above)

Three signatures for oboe: Philomena Mary O'Leary, blousy and billowy and not at all willowy; Victoria Ruston Jones, a moody girl; Jack Johnson, a jaunty type (1982). Graham Powning, oboe. 6

Song of parting (1986); Caprice no 1 (1975); The fallen leaf (1970). Graham Powning, oboe; Dulcie Holland, piano. 10

Hood, A. (20th C). Desert voices (1987). Electronic tape. 8

12.00 NEW RELEASES

Our Saturday survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Today's programme features the music of Bud Freeman, Gene Ammons, Bernard Addison, Bessie Smith, Col Nolan, Alton Purnell, Peter Cleaver.

3.00 ABC CONCERTS PREVIEW

'There is nothing like being there'

2MBS-FM PRODUCTION

What's on in ABC concerts during the next month

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised of this in advance by phone or letter.

5.00 RYDER ROUND FOLK

Produced and presented by Dermott Ryder

A weekly programme of folkmusic and events featuring different aspects of traditional folk-life activity at home and abroad, examining influences and attitudes and presenting 'live' music, interviews, news and up-to-the-minute details of folk action — Sydney, State and nationwide

6.00 PIANISTS OF RENOWN

Earl Wild, the flamboyant American, now touring Australia

Prepared by Ida Ferson

Fauré, G. (1845-1924). Ballade for piano and orchestra, op 19. Metropolitan SO; Charles Gerhardt, conductor.

Quintessence PMC 7141 14

Saint-Saëns, C. (1835-1921). Piano concerto no 2 in G minor, op 22 (1868). National PO; Massimo Freccia, conductor.

Quintessence PMC 7053 23

Earl Wild, piano. (2 above)

Le cygne, from Le carnaval des animaux (1886). Jacqueline du Pre, cello; Osian Ellis, harp.

WRC WL 4982 11

Chopin, F. (1810-1849). Sonata in G minor (1849). Jacqueline du Pre, cello; Daniel Barenboim, piano.

Angel WI 3723 27

Piano concerto no 1 in E minor, op 11 (1830).

Earl Wild, piano; Royal PO; Malcolm Sargent, conductor.

Quintessence PMC 7141 40

10.00 TEN TILL MIDNIGHT

Prepared by Ruth Warren

Mozart, W. (1756-1791). String quartet in B flat, K589 (1790). Hagen Quartet.

DG 423 108-1 24

Schubert, F. (1797-1828). String quintet in C, D956. Robert Cohen, cello; Amadeus Quartet.

DG 419 611-1 56

Mozart, W. String quartet in F, K590 (1790).

Hagen Quartet.

DG 423 108-1 27

Sunday 17

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening

9.00 TOP ARTISTS ON COMPACT DISC

Prepared by Sofia Boniecki

Beethoven, L. (1770-1827). Six bagatelles, op 126 (1824). Alfred Brendel, piano.

CD Philips 412 227-2 20

Haydn, J. (1732-1809). Missa in honorem Beatisissimae Virginis Mariae (c1768). Georg Nigl, soprano; Michael Schwendinger, alto; Peter Jelosits, tenor; Anton Schäringen, bass; Vienna Choir and SO; Uwe Christian Harrer, conductor.

CD Philips 420 162-2 37

Mozart, W. (1756-1791). Violin sonata no 24 in F, K376 (374d) (1781). Itzhak Perlman, violin; Daniel Barenboim, piano.

CD DG 419 215-2 17

Hummel, J. (1778-1837). Trumpet concerto in E (1803). Maurice Andre, trumpet; Lamoureux Concert Association O; Jean-Baptiste Mari, conductor.

CD Erato ECD 55016 20

Mozart, W. Cassation in B flat, K99 (1769). Jean-François Paillard CO; Jean-François Paillard, conductor.

CD Erato ECD 88101 16

11.00 OVERTURE, POLKAS AND A WALTZ

Prepared by Joan Nalder

Strauss, J. (1825-1899). Overture to Die Fledermaus; Annen polka, op 117; Tristisch-Trastisch polka, op 214; Emperor waltz, op 437. Berlin PO; Herbert von Karajan, conductor.

CD EMI CD 769 018-2 27

11.30 OPERA BUFFET

2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA

The Port Jackson Jazz Band 1945-49

Prepared and presented by Jack Mitchell and Bill Haesler

The PJJB was formed in 1944 by Sydney trombonist Jack Parkes. For several years it played only occasional public performances, often unpaid, at parties and a few dances. By May, 1947, only trumpeter Ken Flannery remained of the founding personnel, the newcomers being established professional musicians of the calibre of Jimmy Somerville and Ray Price.

In March 1948, concerts by the PJJB at the Conservatorium of Music captured the imagination and hearts of Sydney — overnight the band achieved fame and the position as Sydney's favourite band. Few jazz bands have received anything like its press coverage of the time. They convincingly won the Battle Of The Bands at Sydney Town Hall later that month and after appearing at numerous other concerts (and surf carnivals) set off on a country tour.

The tour was a financial disaster and the band broke up in Brisbane. It reformed with varying personnel over the next couple of years, but then disappeared altogether. It reformed again in 1955, and until another breakup in 1962 was still the top band in Sydney.

Today's programme celebrates the fortieth anniversary of those historic concerts at the 'Con' which helped establish jazz as a vital part of the Australian entertainment scene. Most of the recordings are from unissued acetate discs that may lack today's hi-fi quality, but do not obscure the fine music of this great band in its first period.

1.00 FRANZ LISZT

New Centenary releases by Hungaroton

Prepared by Susan Amigo

Liszt, F. (1811-1886). Die Loreley, S369 (1856). Ilona Tokody, soprano; Hungarian State O; Andras Korodi, conductor.

Hungaroton SLPD 12105 7

Cantantibus organis (antiphona in festo St Caeciliae), S7 (1879); Qui seminant in lacrimis, S63 (1884). Tamara Takacs, contralto; Hungarian Youth Ensemble Choir; Istvan Denes, piano; Zsuzsa Elekes, organ; Kalman Strausz, conductor.

Hungaroton SLPD 12747 10

Impromptu, S191 (1872); En reve, nocturne, S207 (1885); Vexilla regis prodeunt, S185 (1864). Istvan Lantos, piano.

Hungaroton SLPD 12634 13

The three gypsies, S374 (1860). Sandor Solyom-Nagy, baritone; Zoltan Doery, violin; Hungarian State O; Andras Korodi, conductor.

Hungaroton SLPD 12105 8

Nun danket alle Gott, S61 (1883). Zsuzsa Elekes, organ.	
Hungaroton SLPD 12749	6
Missa choralis, S10 (1865). Maria Temesi, soprano; Marta Lukin, mezzo-soprano; Tamara Takacs, contralto; Janos Bandi, tenor; Istvan Gati, baritone; Josef Gregor, bass; Hungarian Youth Ensemble Choir; Kalman Strausz, conductor.	
Hungaroton SLPD 12747	37
2.30 HARP CONCERT FOR ISRAEL'S 40th ANNIVERSARY	
Prepared by Ida Ferson	
The harp has been glorified in Israel ever since the time of King David, who played the harp. This year, on Israel's 40th Anniversary, Jerusalem will host the 10th International Harp Contest. Australian harpist, June Loney, has been invited to sit on the jury. Her former student, Alice Giles, won the contest in 1982.	
Ben-Haim, P. (1897-1984). Poem (1959).	5
Partoosh, O. (1907-1977). Chant (1975).	7
Adina Har-Oz, harp. (2 above)	
Jerusalem Records ATD 8505	
Anon. Greensleeves, theme and variations.	5
Nadermann, F. (1773-1835). Sonata no 4.	5
Gluck, C. (1714-1787). Excerpt from Orpheus.	3
Christian Larde, flute; Marie-Claire Jamet, harp. (3 above)	
WRC R 03470	
Netra, S. (b1924). Sonatina (1965-78).	7
Kopytman, M. (b1929). For harp (1977).	9
Adina Har-Oz, harp. (2 above)	
Jerusalem Records ATD 8505	
Saint-Saëns, C. (1835-1921). Le cygne, from Le carnival des animaux (1886). Jacqueline du Pre, cello; Osian Ellis, harp.	
WRC WI 4982	11
Faure, G. (1845-1924). Fantaisie, op 79 (1898).	
Christian Larde, flute; Claire Jamet, harp.	
WRC R 03470	6
Gillere, R. (1875-1956). Harp concerto, op 74 (1938). Osian Ellis, harp; London SO; Richard Bonynge, conductor.	
WRC 05898	26
Debussy, C. (1862-1918). Danse sacree et danse profane (1904). June Loney, harp; Sydney SO; Willem van Otterloo, conductor.	
Chandos ABR 1060	10
Engel, Y. (b1924). Fantasia (1973). Adina Har-Oz, harp.	
Jerusalem Records ATD 8505	10
4.30 KEYBOARD INTERLUDE	
Bax	
Prepared by Ruth Warren	
Bax, A. (1883-1953). Piano sonata no 2 in G (1919). Malcolm Binns, piano.	
Pearl SHE 565	26
5.00 EVENSONG	
Prepared and presented by Ann Ramsay	
Handel, G. (1685-1759). Zadok the priest.	
Bach, J. S. (1685-1750). Jesu, joy of man's desiring (1723).	
Mozart, W. (1756-1791). Ave verum corpus, K618 (1791).	
Abbey Singers; Andrew Seivewright, organ and director. (3 above)	
Alpha ACA 528	13
Hymns: Lead us, heavenly Father, lead us, Give me the wings of faith to rise; Immortal,	
invisible, God only wise. St John's College Choir, Cambridge; Brian Runnett, organ; George Guest, conductor.	
Argo ZRG 5405	7
Allegri, G. (1582-1652). Miserere. Alison Stamp, treble; Tallis Scholars; Peter Philips, director.	
HMV FC 138	12
Psalm 45: My heart is inditing.	
HMV WRC QR 03476	5
Charpentier, M-A. (1634-1704). Magnificat in D minor. Felicity Lott, soprano; Charles Brett, alto; Ian Partridge, tenor; Stephen Roberts, bass; Academy of St Martin in the Fields.	
EMI 065 02 960	16
King's College Choir, Cambridge; Philip Ledger, conductor. (2 above)	
Faneshawe, D. (b1942). The Lord's prayer, from African sanctus (1972).	
Walford Davies, H. (1869-1941). God be in my head; Lord, it belongs not to my care. Brenda Grisdale, soprano; Elizabeth Lamb, contralto; Anthony Peacock, tenor; James Johnson, bass.	
Copland, A. (b1900). Simple gifts.	
Faure, G. (1845-1924). Cantique de Jean Racine.	
Gaelic. Morning has broken.	
Sargent, M. (1895-1967). Little David play on yo' harp.	
Rutter, J. (b1945). A Gaelic blessing; Battle hymn of the Republic.	
Abbey Singers; Andrew Seivewright, conductor. (9 above)	
Alpha ACA 528	26
6.30 THE SOLOISTS OF AUSTRALIA	
Prepared by Ross Norton	
Mozart, W. (1756-1791). Serenade no 6 in D, K239 (1776). Ronald Thomas, Robert Ingram, violins; Berian Evans, viola; John Gray, bass.	
CD Chandos CHAN 8498	9
Haydn, J. (1732-1809). Violin concerto in C (c1765). Soloists of Australia; Ronald Thomas, violin and director.	
CD Chandos CHAN 8488	19
7.00 MUSIC WEEKLY	
Sponsored by Peat Marwick Hungerfords, accountants	
2MBS-FM PRODUCTION	
A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passings, forthcomings and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.	
8.00 FOUR AND MORE	
Prepared by Barrie Marchant	
Schobert, J. (1730-1767). Piano concerto in G (1765). Eckhart Sellheim, fortepiano; Collegium Aureum; Franzjosef Maier, director.	
CD EMI 7 4757-2	23
Beethoven, L. (1770-1827). String quartet no 10 in E flat, op 74, <i>Harp</i> (1809). Brodsky Quartet.	
CD IMP PCD 831	34
Haydn, J. (1732-1809). Symphony no 88 in G, Hob.I:88 (c1787). Vienna PO; Leonard Bernstein, conductor.	
CD DG 413 777-2	24
9.30 MAN, MUSIC AND MEANING	
The Tintner lectures: Wagner	
In this engrossing half-hour programme Georg Tintner presents a balanced account of the life and work of this controversial genius to the late 1860s	
10.00 ASPECTS OF ANCIENT MUSIC	
Prepared and presented by Conrad Gershevitch	
German Church Music	
Schütz, H. (1585-1672). From Sinfoniae sacrae, op 6: no 19 Buccinate in neomenia tuba, SWV275; no 4 Cantabo Domino in vita mea, SWV260; no 6 Jubilate Deo omnis terra, SWV262 (1629). John Elwes, Guy de Mey, tenors; Bernard Fabre-Garrus, bass; Saqueboutiers de Toulouse.	
CD Erato ECD 88150	13
Praetorius, M. (1571-1621). Gelobet und gepreiset, from Polyhymnia Caduceatrix and Panegyrica (1619). Chorale Audite Nova, Paris; Saqueboutiers de Toulouse; Recorder Ensemble, Paris; Quartet of Viols; Jean Sourisse, director.	
Erato STU 71408	11
Weckmann, M. (1619-1674). Cantata: Wie liegt die Stadt so wüste (1663). Maria Zedelius, soprano; Michael Schopper, bass; Musica Antiqua, Cologne; Reinhard Goebel, director.	
Archiv 415 526-1	15
Bernhard, C. (1627-1672). Cantata: Was betrübst du dich, meine Seele. Paul Esswood, alto; Concentus Musicus, Vienna; Nikolaus Harnoncourt, director.	
Telefunken 6.41929	4
Tunder, F. (1614-1667). Cantata: Ach Herr, lass deine lieben Englein. Maria Zedelius, soprano; Musica Antiqua, Cologne; Reinhard Goebel, director.	
Archiv 415 526-1	8
English Keyboard Music c1600	
Tomkins, T. (1572-1656). Barafastus's dream. Gustav Leonhardt, harpsichord.	
Harmonia Mundi 1C 065 99 609	7
Blitheman, W. (c1525-1591). Six settings of Gloria tibi Trinitatis. Colin Tilney, organ.	
EMI 1C 069-46 403	11
Bull, J. (1562-1628). The King's hunt; In nomine XII; Doctor Bull's Myselfe. Bob van Asperen, harpsichord.	
CD Teldec 8.42874	8
Gibbons, O. (1583-1625). Alman: The King's jewel; Alman; Lincoln's Inn masque; The Queen's command.	
Byrd, W. (1543-1623). Walsingham, from My Lady Nevells Booke (c1590s).	
Christopher Hogwood, harpsichord. (2 above) L'Oiseau-Lyre/WRC 03452	
Anon. Upon La Mi Re (16th C). Colin Tilney, organ.	
EMI 1C 069-46 403	3
Bull, J. Queen Elizabeth's chromatic pavan and galliard (c1603). Bob van Asperen, harpsichord.	
CD Teldec 8.42874	10



2MBS-FM

Monday 18

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BIRTHDAY TRIBUTES

Neville Marriner, Murray Perahia, Yehudi Menuhin

Prepared by Alice Barton

Vaughan Williams, R. (1872-1958). The lark ascending (1914). Iona Brown, violin. 15
Fantasia on a theme by Thomas Tallis (1910). Iona Brown, Malcolm Latchem, violins; Stephen Shingles, viola; Denis Vigay, cello; Academy of St Martin in the Fields; Neville Marriner, conductor. 14
ASV DCA 518 (2 above)

Schubert, F. (1797-1828). Fantasie, D760 Wanderer (1822). Murray Perahia, piano. CBS IM 42124 22

Bach, J. S. (1685-1750). Concerto in D minor for violin, oboe and strings, BWV1060. Tess Miller, oboe; Carmel Kaine, violin; Academy of St Martin in the Fields; Neville Marriner, conductor. Argo ZRG 820 14

Beethoven, L. (1770-1827). Violin concerto in D, op 61 (1806). Yehudi Menuhin, violin; Gewandhaus O; Kurt Masur, conductor. HMV ASD 4280 47

11.00 THE MOZART HOUR

Prepared by Kevin Waldron

Mozart, W. (1756-1791). Divertimento no 1 in B flat, K439b (1785). Trio di Clarone. EMI 27 0281-1 14

Piano concerto no 12 in A, K414 (1782). Daniel Blumenthal, piano; University of Adelaide CO; Jiri Tancibudek, conductor. Move MS 3052 28

Symphony no 13 in F, K112 (1771). London PO; Erich Leinsdorf, conductor. WRC S 4639 11

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

The clarinet has almost died out as a jazz instrument (other than in trad bands) but up to about 40 years ago most saxophonists had to double on clarinet to make a living.

Today we shall hear a number of well-known sax players soloing on their 'second' instrument.

These include Zoot Sims, Buddy Tate, Marshall Royal, Al Cohn, Eddie Miller, Bud Freeman, Art Pepper and trumpeter Humphrey Lyttelton.

1.00 MONDAY MUSIC

Spiros Rantos, violin; Robert Harris, viola; Gwyn Roberts, cello; Dorith Herskovits, double bass; Brachi Tilles, piano

RECITAL RECORDED BY 2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street, on 11th April 1988

2.00 AUSTRALIA WIDE

Each month this programme comes to us from one of the PBAA's fine music stations around Australia. The same programme is heard in the same week on all the stations who are members of the Australia Wide network.

All performances heard are by Australian musicians, usually concert recordings, and, where possible, the musical compositions are also by Australians.

From the National Programme Service of the PBAA

3.30 CZECH CHAMBER MUSIC

Prepared by Gerda Hoffmann

Janacek, L. (1854-1928). String quartet no 2, Intimate pages (1928). Smetana Quartet. Supraphon 411 1995 24

Dvorak, A. (1841-1904). Piano trio no 3 in F minor, op 65 (1883). Jascha Heifetz, violin; Gregor Piatigorsky, cello; Leonard Pennario, piano. CBS 60264 32

Smetana, B. (1824-1884). String quartet no 1 in E minor (1826). Smetana Quartet. Supraphon 411 2130 28

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Mahler, G. (1860-1911). Der Kindertotenlieder (1902). Janet Baker, soprano; Halle O; John Barbirolli, conductor. HMV ASDZ 5509 27

Schubert, F. (1797-1828). Symphony no 5 in B flat, D485 (1916). Vienna PO; Karl Böhm, conductor. DG 2531 279 28

Albeniz, I. (1860-1909). Granada, from Suite espanola, op 47 (1886). John Williams, guitar. CBS 36679 5

Gershwin, G. (1898-1937). Piano concerto in F (1925). London SO; Andre Previn, piano and director. HMV ASD 2754 32

Wagner, R. (1813-1883). Isolde's narration and curse, from Act I Tristan and Isolde (1865). Birgit Nilsson, Grace Hoffman, sopranos; Vienna PO; Hans Knappertsbusch, conductor. Decca JB 58 22

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk to The Bird*

8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbeck

Tosti, P. (1847-1916). A Vuchella. Seraphim EAC 30196 3

Huszka. The cigarette waltz. Qualiton LPX 16568 6

Anon. Lovely Joan; The turtle dove; Sailor boy.

Hyperion A 66005

6

Gounod, C. (1818-1893). Salve Dimora, from Faust (1859).

Rubini RS 309

4

Verdi, G. (1813-1901). Act II, Scene 1, from La Traviata (1853).

HMV SLS 960

8

Puccini, G. (1858-1924). Recondita armonia, from Act I of Tosca (1900).

Bongiovanni GB 4

3

Quilter, R. O mistress mine; Fair house of joy.

Opal 806

4

Lalo, E. (1823-1892). Vainement, ma bien aimee, from Le Roi d'Ys (1888).

EMI EL 27 0517-1

3

Mozart, W. (1756-1791). Spiegarti no poss'io, from Idomeneo (1781).

Pearl SHE 573

3

Catalani, A. (1854-1893). Nel verde maggio, from Loreley (1890).

Rubini GV 549

3

Chapl, R. (1851-1909). Jota, from La bruja.

CD En Sayo ENY CD 3449

4

Kunneke, E. (1885-1953). Duet, from Die grosse Sünderin.

Telefunken 6.22294

5

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Prepared and presented by David McDonald

Sitsky, L. (b1934). String quartet (1969).

Austral Quartet.

ABC AC 1017

34

Foster, G. (b1945). Three poems for piano.

Grant Foster, piano.

CD ABC CDC 7 47 5422

10

Dreyfus, G. (b1928). From within looking out. Marilyn Richardson, soprano; Margaret Crawford, flute; John Glickman, viola; Kay Lucas, celeste; Glen Davis, vibraphone; George Dreyfus, conductor.

WRC SA 601

15

Beethoven, L. (1770-1827). Septet in E flat, op 20 (c1800). Divertimento Salzburg.

Claves D809

45

Tuesday 19

1.00 NITECLUBBIN'

Presented by Marc Cage

An in-depth expose of what makes people dance today — the music. Cage and Hartley go into the dance clubs, recording what people say, what DJs say. What do you say?

3.00 TILL DAWN Classical music to dispel the darkness	1.00 AVAN-GUARD PRESENTS American Artists By courtesy of Avan-Guard Music Pty Ltd	Terrege, F. (1852-1909). Sueno; Adelita; Pavana; Danza mora. Pepe Romero, guitar. CD Philips 416 384-2	11
6.00 EARLY MORNING MUSIC Shorter works from the classical repertoire with time calls in between		Albeniz, I. (1860-1909). Asturias; Mallorca; Zambra granadina. Alexandre Lagoya, guitar. CD Philips 412 705-2	16
9.00 MY CELLO AND ME Prepared by Joan Nalder		Rodrigo, J. (b1901). Invocacion y danza (1961). Narciso Yepes, guitar. CD DG 419 620-2	7
Rimsky-Korsakov, N. (1844-1908). The flight of the bumble bee. Lehar, F. (1870-1948). Vilja-Lied. Debussy, C. (1862-1918). Golliwog's cake-walk. Schumann, R. (1810-1856). Traumerei. Albeniz, I. (1860-1909). Puerto de Tierra. Saint-Saëns, C. (1835-1921). La cygne. Bach, J. S. (1685-1750). Ave Maria. Lloyd Webber, W. (1914-1982). Andante affettuoso. Strauss, Josef. (1827-1870).-Strauss, J. (1825-1899). Pizzicato polka.	Beethoven, L. (1770-1827). Consecration of the house overture, op 124 (1824). Joseph Silverstein, conductor. CD Pro Arte CDD 228	11	
Julian Lloyd Webber, cello; English CO; Nicholas Cleobury, conductor. Philips 412 231-1	Tchaikovsky, P. (1840-1893). Violin concerto in D, op 35 (1878). Joseph Silverstein, violin; Christopher Wilkins, conductor. CD Pro Arte CDD 316	36	
9.30 THE SECONDARY HOUR: How to listen to contemporary music	Utah SO. (2 above)	Utah SO. (2 above)	5
	Paganini, N. (1782-1840). Perpetual motion, op 11 (c1830). Joseph Silverstein, violin; Richard Zgoda, piano. CD Pro Arte CDD 268	5	
2MBS-FM PRODUCTION	2.00 MUSIC WEEKLY Sponsored by Peat Marwick Hungerfords, accountants		

In this series of programmes, some of Australia's best known composers and musicologists will try to help you understand contemporary music. The series will be helpful to those studying music at school and university, as well as the many people who just can't comprehend the music of our time. Sydney musicologist, Richard Toop, continues the opening gambit.

10.30 THE BOSTON SYMPHONY

Prepared by Bob Goodnow

Tchaikovsky, P. (1840-1893). Francesca da Rimini, op 32 (1876). Time-Life STL 541	23
Brahms, J. (1833-1897). Symphony no 4 in E, op 98 (1885). Time-Life STL 543	40
Stravinsky, I. (1882-1971). Jeu de Cartes (1935). Time-Life STL 550	22
Boston SO; Charles Münch, conductor. (all above)	

12.00 VOGEL'S/2MBS-FM YOUNG PERFORMERS COMPETITION

Melissa Barnard, cello; Suzanne Powell, piano
Eligible for Vogel's/2MBS-FM Young Performers Award

LIVE FROM 2MBS-FM

Bach, J. S. (1685-1750). Adagio, from Toccata in C for organ, BWV564.

Beethoven, L. (1770-1827). Seven variations on Bei Maennern, welche Liebe fuehlen, from Mozart's The magic flute (1801).

Bruch, M. (1838-1920). Kol Nidrei, op 47.

Granados, E. (1867-1916). Kol Nidrei, op 47. Intermezzo, from the opera Goyescas.

Isaacs, M. (b1958). Elegy (1987).

Rachmaninov, S. (1873-1943). Danse orientale, op 2 no 2.

3.00 CALLING THE TUNE

Prepared and presented by Ray Byron

In this weekly programme subscribers have the opportunity to request items for broadcast. Just ring 439 4777 with your request and let us know what special associations the music has for you. We will notify you when your request is to go to air

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Beethoven, L. (1770-1827). Piano sonata in E flat, op 31 no 3 (1802). Emil Gilels, piano. DG 2532 061	23
Mozart, W. (1756-1791). String quartet in D, K575 (1789). Orlando Quartet. Philips 412 121-1	25
Bruckner, A. (1824-1896). Symphony no 6 in A (1879-81). Bavarian State O; Wolfgang Sawallisch, conductor. Orfeo S 024821	55

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

An hour of mainstream to modern jazz

8.00 NEW RELEASES

Our mid-week survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

10.00 THE SPANISH GUITAR HOUR

Prepared by Sofia Boniecki

de Falla, M. (1876-1946). Danza espanola no 1; Danza del corregidor; Danza del molinero. Los Romeros, guitars. CD Philips 412 609-2	8
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Sor, F. (1778-1839). Variations on a theme from The magic flute, op 9. Eduardo Fernandez, guitar. CD Decca 414 160-2	8
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11.00 TILL MIDNIGHT

Chopin

Prepared by Ruth Warren

Chopin, F. (1810-1849). Cello sonata in G minor, op 65 (1846-47). Frederic Lodeon, cello; Francois-Rene Duchable, piano. Erato STU 71454	32
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The messenger; The sad river; Melodie; Youth (1828-45). Teresa Zylis-Gara, soprano; Halina Czerny-Stefanska, piano. Erato STU 71527	11
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Polonaise brillante, op 3 (1833). Frederic Lodeon, cello; Francois-Rene Duchable, piano. Erato STU 71454	10
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Wednesday 20

MIDNIGHT

12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool jazz punk jazz fake jazz be-bop!!

1.00 A BALLISTIC AFFAIR

Music of the Caribbean, focussing on Jamaican reggae. Other featured styles include calypso, soca and Martinique

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

Sponsored by Peat Marwick Hungerfords, accountants

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music; to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 A NEGLECTED MASTERPIECE

Prepared by Ross Piper

Tchaikovsky, P. (1840-1893). Piano trio in A minor (1882). Grigory Feigin, violin; Valentin Feigin, cello; Igor Zhokov, piano. Melodiya C 04663-4	49
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10.00 ON THE WINGS OF SONG	
Sylvia Lindenstrand Sings Liszt	
Prepared by Marie-Louise Stenström	
Liszt, F. (1811-1886). Es muss ein wunderbares sein (1852); Die Lorelei (1856); Der Du von dem Himmel bist (1856); Wer nie sein Brot mit Tränen ass (1856); Über allen Gipfeln ist Ruh (1860); Petrarch sonnet no 47 (1883). Sylvia Lindenstrand, mezzo-soprano; Janos Solyom, piano.	26
Artemis Arte 7111	
10.30 CONCERT HALL	
Prepared by Gerda Hoffmann	
Tchaikovsky, P. (1840-1893). Hamlet, fantasy overture, op 76 (1888). New York PO; Leonard Bernstein, conductor.	19
CBS SBR 235 794	
Goldmark, K. (1830-1915). Violin concerto no 1 in A minor (1878). Ruggiero Ricci, violin; Luxembourg RO; Louis de Froment, conductor.	30
Candide QCE 31106	
Bizet, G. (1838-1875). Symphony in C (1855). National Arts Centre of Canada O; Eduardo Mata, conductor.	31
RCA ARC1 4689	
12.00 THE SOUND OF JAZZ	
Prepared and presented by Kevin Jones	
Guitarist Howard Alden and trombonist Dan Barrett — two players with a big future judging by their performances on cornet, and flugelhorn player Warren Vache's best album to date	
Adamson-Donaldson. It's been so long (1986). Neuman-Kahn-Young. Was I to blame for falling in love with you?	
Coates, C. London by night.	
Meyer-Clarke-Johnston-Turk. Mandy make up your mind.	
Coelow-Johnston. Moon song.	
Warren Vache. (all above) Concord CJ 323	
One sextet session and eight big band tracks from 1940 by the king of swing, Benny Goodman. Soloists include Goodman on clarinet, Cootie Williams trumpet, Lou McGarity trombone, and Georgie Auld tenor.	
Basie-Goodman. Gone with 'what' wind (1940). Benny Goodman Sextet.	
Edens, R. Nobody.	
Henderson, F. Henderson stomp.	
Sauter, E. Benny rides again.	
McCarthy-Carroll. I'm always chasing rainbows.	
Gershwin-McDonald-de Sylva. Somebody loves me.	
Goodman-Gibson. Let the doorknob hitcha (1941).	
Fragos-Baker-Gasparre. I hear a rhapsody.	
Benny Goodman and his O. (8 above) Blu-Disc T 1009 (mono)	
1.00 WEDNESDAY MATINEE	
Prepared and presented by Audrey Manning	
Hummel, J. (1778-1837). Piano quintet in E flat minor, op 87 (1820). Sestetto Classico members.	18
DG MD+GG 1067	
Beethoven, L. (1770-1827). Cantata on the death of Emperor Joseph II, WoO87 (1790). Martina Arroyo, soprano; Justino Diaz, bass; Camerata Singers; New York PO; Thomas Schippers, conductor.	29
CBS 60289	
Piano concerto no 3 in C minor, op 37 (1800- 01). Claudio Arrau, piano; Concertgebouw O; Bernard Haitink, conductor.	38
Philips 6570 104	
Weber, C.-M. (1786-1826). Symphony no 1 in C. Academy of St Martin in the Fields; Neville Marriner, conductor.	25
ASV DCA 515	
3.00 MAGIC FLUTE, ENCHANTED WINDS	
Prepared by John O'Connor	
Mozart, W. (1756-1791). Quartet in F, K370 (1781). Hans Jörg Schellenberger, oboe; Edward Zienkowski, violin; Walter Scholefield, viola; Jan Disselhorst, cello.	14
CD Denon DC 8003	
Flute concerto no 2 in D, K314 (1778). Aurele Nicolet, flute; Concertgebouw O; David Zinman, conductor.	20
Philips 9500 392	
Divertimento in B flat for six wind instruments, K270 (1776). Berlin PO winds.	11
Orfeo S 152861	
Andante in C, K315 (1778). Aurele Nicolet, flute; Concertgebouw O; David Zinman, conductor.	7
Philips 9500 392	
4.00 MUSICAL KIT	
Prepared by Marie-Louise Stenström	
Kellner, J. (1736-1803). Praeludium in D. Hans Fagius, organ.	3
BIS LP 274	
Schumann, R. (1810-1856). Symphony no 1 in B flat, op 38, Spring (1841). (re-orch. Mahler). Bergen PO; Aldo Ceccato, conductor.	34
CD BIS CD 361	
Bach, J. S. (1685-1750). Suite no 2 in B minor, BWV1067. Penelope Evison, flute; Drottningholm Baroque Ensemble.	19
CD BIS CD 249	
5.00 EARLY EVENING CONCERT	
Prepared and presented by Brendan Walsh	
Sinding, C. (1856-1941). The rustle of Spring (1896). Joseph Cooper, piano.	3
Decca VIV 28	
Berlioz, H. (1803-1869). Hungarian march, from The damnation of Faust (1846). Swiss Romande O; Ernest Ansermet, conductor.	5
Decca VIV 69	
Beethoven, L. (1770-1827). Piano sonata no 14 in C sharp minor, Moonlight (1801). Van Cliburn, piano.	13
Time-Life STL 546	
Mascagni, P. (1863-1945). Mamma, quel vino e generoso, from Cavalleria Rusticana (1890). Julia Varady, soprano; Ida Bormida, mezzo- soprano; Luciano Pavarotti, tenor; London Opera Ch; National PO; Gianandrea Gavazzeni, conductor.	5
Time-Life STL 1 P03	
Suppe, F. (1819-1895). So traumt den schonen Traum... gehful, so warm, so suss, from Beautiful Galatea (1865). Renata Holm, soprano; Reinhold Bartel, tenor; Cologne Radio Broadcast Ch & O; Franz Marzalek, conductor.	7
RCA VL 30352	
Verdi, G. (1813-1901). Dite alle Giovine, from La Traviata (1853). Nellie Melba, soprano; John Brownlee, tenor; Harold Craxton, piano.	3
Australian Opera A 01	
7.00 THE JOY-A-JAZZ	
The Atlantic Singers	
Prepared and presented by Joya Jenson	
Tonight the spotlight falls on some of the vocalists featured on the impressive two- record set, <i>Atlantic Jazz Singers</i> , originally issued on LP, but now available here only on Atlantic CD7817062.	
Selections include Ray Charles (<i>Hard times</i>), Mel Torme (<i>Whisper not</i>), Betty Carter (<i>The good life</i>), Vi Redd (<i>Salty papa blues</i>), Esther Phillips (<i>Confessin' the blues</i>) and Sarah Vaughan (<i>Something</i>).	
8.00 THE RISE AND FALL OF THE CITY OF MAHAGONNY	
Weill, K. (1900-1950). The rise and fall of the city of Mahagonny (1928-29). Libretto after play by Berthold Brecht.	
JENNY:	
MRS BEGBICK:	Lotte Lenya, soprano
TRINITY MOSES:	Gisela Litz
PENNYBANK BILL:	Horst Guenter, bass
JAKE, TOBY:	Georg Mundi
ALASKAWOLF JOE:	Fritz Goelnitz
FATTY:	Sigmund Roth
JIMMY MAHONY:	Peter Markwort, tenor
SPEAKER:	Heinz Saverbaum
North German Radio Ch & O; Wilhelm Brückner Rüggeberg, conductor.	Richard Munch
CBS 77341	135

Synopsis

The city of Mahagonny is a symbolic caricature of freedom where hedonism is the supreme religion; it is located in an unidentifiable part of North America with elements of Alaska, California and the Deep South. The plot consists of a scornful attack on the illusions about the good life as it appears to the leisured classes.

The work is in three acts. Act I has 11 scenes, Act II has six, Act III has four. The whole opera takes about 2 hours. Its plot is straightforward, without side issues; it has a greater directness and punch than the Brecht/Weill *Threepenny Opera* which had come two years earlier.

The first scene introduces us to the dream city of Mahagonny, to which the world's riff-raff is attracted as readily as its romantics, and the merchants of amusements from which a profit can be made, like prostitution, gambling and drinking. The city booms while the opera oozes sentiment and cynicism as if they were treacle. Eventually, however, the pleasure-seekers become satiated with the offerings; problems and feelings of boredom and depression loom increasingly large.

And now a more immediate disaster approaches, a hurricane. The characters of the opera react in different ways, but all of these turn out to be irrelevant, for the storm takes a sudden turning and leaves Mahagonny alone. (This is a kind of anti-operatic device by Weill and Brecht. A quasi-operatic build-up promises a grand climactic scene which never takes place.) After the storm, the population adopts a fatalistic, 'you-may-do-anything' attitude. Gluttony, lechery, prize-fighting, drinking, all have their adherents.

Jimmy, the hero, commits the only inexcusable crime of this society; he cannot pay for his pleasures.

He faces trial, as do some of his companions accused of lesser crimes like murder. His heinous crime of lacking money means he is sentenced to death. Meanwhile the inhabitants of Mahagonny are sick of the city, and look for a better one... Benares (already threatened by an earthquake, an echo of the hurricane). The final scene brings a cynical religious allegory in which God is unable to send his erring people to hell because they have already made their own. Anarchy develops, and the curtain falls on a nightmare world of agony and perversity arising from a fallacious interpretation of freedom.

Ideals are shattered, myths destroyed. Slogans reign supreme; the tragedy is complete.

Musically, the work contains many songs of catchy power, such as the *Alabama song*, the *Havannah song*, the *Benares song*.

10.30 FLIVVER TEN MILLION

Prepared by Bob Goodnow

Honegger, A. (1892-1955). Pacific 231 (1923). City of Birmingham SO; Louis Fremaux, conductor.

HMV ASD 2989

Honegger, A. Petite suite (1927). Opus Ensemble.

EMI 11C 071-40592

Ella giammai m'amo, from *Don Carlo* (1867). Bruce Martin, baritone.

HMV OASD 7642

7

11.00 TWO CHAMBER WORKS

Prepared by Sofia Boniecki

Smetana, B. (1824-1884). Piano trio in G minor, op 15 (1855). Borodin Trio.

CD Chandos CHAN 8445

Grand march, from *Aida* (1871).

ABC 2ABCL 8201

8

Prokofiev, S. (1891-1953). String quartet no 2 in F, op 92 (1941). Prague Quartet.

CD Denon 33C37 7814

32

23

West Australian SO; David Measham, conductor. (2 above)

11.30 THE PRIMARY HOUR**2MBS-FM PRODUCTION**

In the first programme of a new series Richard Gill works with middle grade primary children in Studio C providing a useful variety of activities for in-classroom or home listening and participation.

12.00 Bowing, Blowing and Beating

Completing discussion of the orchestral string family; the cello and double bass will be demonstrated for upper primary children interested in choosing an instrument to study.

12.30 MOZART IN 1788

Prepared by Sofia Boniecki

Mozart, W. (1756-1791). Adagio in B minor, K540 (1788). Claudio Arrau, piano.

Philips 411 136-1

17

Symphony no 41 in C, K551, *Jupiter* (1788). Academy of Ancient Music; Christopher Hogwood, director.

CD L'Oiseau-Lyre 411 658-2

38

Piano concerto no 26 in D, K537, *Coronation* (1788). Jörg Demus, piano; Collegium Aureum; Franzjosef Maier, director.

Harmonia Mundi 20 29311 4

31

Adagio and fugue in C minor, K546 (1788). E. Power Biggs, organ.

CBS S 72477

8

Contredanse, La bataille, K535 (1788). Rotterdam PO; Edo de Waart, conductor.

Philips 9500 080

1

String trio in E flat, K563 (1788). Norbert Brainin, violin; Peter Schidlof, viola; Martin Lovett, cello.

DG 413 786-1

43

3.00 MELODIYA CONCERT

By courtesy of New Era Records



Prepared by Elaine Hamilton

Pachelbel, J. (1653-1706). Prelude, fugue and chaconne in D minor. Yevgenia Lisitsina, organ.

Melodiya C10 19009 002

13

Shashina, E. Alone I pass along the lonely road (arr. Kontorovich). Nicolai Gedda, tenor; USSR TV & R Large Ch; Klavki Kozhevnikov, conductor.

Melodiya C20 16183-4

6

Shostakovich, D. (1906-1975). Lyrical waltz, from *Dolls' dances* (1952-62; arr. Erdeli).

Shchedrin, R. (b1932). Imitating Albeniz (arr. Erdeli).

Olga Erdeli, harp. (2 above)

Melodiya C 04705-6

7

Thursday 21**MIDNIGHT****12.00 STOPS/GAPS/MEASURES**

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

1.00 NO SILENCE

Prepared and presented by Chris Wade

When the factories power up, we awake; dream states and eternal sound stimuli. We move through sequences of territorial soundscapes ill-defined, impure. Our hearing is 'patterned' by the soundscape we inhabit. But what is of interest is that which is most potentialized. No Silence seeks out resonance in the soundscapes of the world, through the source library of the Environmental Tape Exchange, associated musics, and the growing potentiality of silence.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 TO YOUTH

Prepared by Pat Bell

Elgar, E. (1857-1934). The wand of youth, suites 1 and 2, op 1a, 1b (1907-08). Ulster O; Bryden Thomson, conductor.

CD Chandos CHAN 8318

38

Mahler, G. (1860-1911). Des Knaben

Wunderhorn (1892-98). Janet Baker, mezzo-soprano; Geraint Evans, baritone; London PO; Wyn Morris, conductor.

Nimbus NI 5084

48

Grainger, P. (1882-1961). Youthful suite (1950). Sydney SO; John Hopkins, conductor.

HMV OASD 7608

26

11.00 BRUCE MARTIN AND VERDI

Prepared by Elaine Hamilton

Verdi, G. (1813-1901). Chorus of the Hebrew slaves, from *Nabucco* (1842). Sydney Male Choir; Norma McQueen, piano; Peter Pocock, conductor.

EMI YPRX 2281

4

Melodiya C 04705-6

7

10.30 FLIVVER TEN MILLION

Prepared by Bob Goodnow

Honegger, A. (1892-1955). Pacific 231 (1923). City of Birmingham SO; Louis Fremaux, conductor.

HMV ASD 2989

6

Converse, F. (1871-1940). Flivver ten million (1927). Louisville O; Jorge Mester, conductor. Louisville LS 753

13

O'Keefe, W. Henry's made a lady out of Lizzie (1927). Happiness Boys. New World NW 233

3

Rimsky-Korsakov, N. (1844-1908). Musical pictures, from opera The legend of the invisible city of Kitezh and the maiden Fevronia (arr. Steinberg). Moscow Philharmonic SO; Dmitry Kitayenko, conductor.		Woglinde: Lutz Schwesternl, from Das Rheingold. Helen Donath, Simone Mangelsdorff, Edda Moser, sopranos; Anna Reynolds, Josephine Veasey; Dietrich Fischer-Dieskau, baritone; Berlin PO; Herbert von Karajan, conductor.	11.00 3.B.1 CANNIBALE
Melodiya C10 14949-50	24	DG 2721 037	20th century classical/electronic musics, tape c[ut]collage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio ...
Popov, A. I shall go to the rapid river (arr. Sveshnikov).		Erda's scene, from Das Rheingold. Emmi Leisner, soprano.	
Sidorovich, K. Monotonously rings the bell (arr. Sveshnikov).		DG 2721 078	
Nicolai Gedda, tenor; USSR TV & R Large Ch; Klavdi Kozheninikov, conductor. (2 above)	8	Duet and finale from Act I, Die Walküre. Gundula Janowitz, soprano; Jon Vickers, tenor; Berlin PO; Herbert von Karajan, conductor.	
Melodiya C 04705-6		DG 2721 037	
Glagunov, A. (1865-1936). Symphony no 8 in E flat, op 83 (1906). USSR Ministry of Culture SO; Gennady Rozhdestvensky, conductor.	48	Walkürenritt; Gerholde; Hojotohol, froth Die Walküre. BRÜNNHILDE: Birgit Nilsson, soprano; THE VALKYRIES: Vera Schlosser, Berit Lindholm, Brigitte Fassbaender, Helen Watts, Helga Jernes; Vera Little, Marilyn Tyler, Claudia Hellman; Vienna PO; Georg Solti, conductor.	
Melodiya A10 0051 001		Decca 312-6	
5.00 SOUNDS DELIGHTFUL		Walkürenritt; Gerholde; Hojotohol, froth Die Walküre. BRÜNNHILDE: Birgit Nilsson, soprano; THE VALKYRIES: Vera Schlosser, Berit Lindholm, Brigitte Fassbaender, Helen Watts, Helga Jernes; Vera Little, Marilyn Tyler, Claudia Hellman; Vienna PO; Georg Solti, conductor.	
Prepared and presented by Ann Ramsay		Decca 312-6	
Mozart, W. (1756-1791). The magic flute, overture (1791). London PO; Alfred Scholz, conductor.		Wotan's farewell and magic fire music, Die Walküre. Simon Estes, baritone; Berlin State O; Heinz Fricke, conductor.	
Pro Arte SDS 609	7	Philips 412 271-1	
Beethoven, L. (1770-1827). Sonata in E, op 109 (1820). Yukie Nagai, piano.	19	9.30 D'INDY INTERLUDE	
BIS LP 281		Prepared by Ruth Warren	
Dvorak, A. (1841-1904). Serenade in E for strings, op 22 (1875). Orpheus CO.		d'Indy, V. (1851-1931). Piano quartet in A minor, op 7 (1878). Cantilena Chamber Players.	
Decca 415 364-1	28	Pro Arte PAD 164	
Mozart, L. (1719-1787). Trumpet concerto in D (1762). Maurice Andre, trumpet; Pierre Pierlot, Jacques Champon, oboe; Paul Hongue, bassoon; Jean-François Paillard CO; Jean-François Paillard, director.		10.00 THANKS FOR THE MEMORY	
Erato STU 70739	12	Prepared and presented by Joe Neustadt	
Brahms, J. (1833-1897). Violin concerto in D, op 77 (1879). Itzhak Perlman, violin; Chicago SO; Carlo Maria Giulini, conductor.		Bizet, G. (1838-1875). Overture to Carmen. Band of the Coldstream Guards; Douglas A. Page, conductor.	
HMV ASD 3385	18	RCA L 101296 (mono)	
7.00 JAZZ IN 1944		Wagner, R. (1813-1883). Ein Schwert verhies mir der vater, from Die Walküre. Lauritz Melchior, tenor; Berlin State Opera O; Leo Blech, conductor.	
Prepared and presented by Martin Davidson		WRC R 03835 (mono)	
Dee Dee's dance; Little Benny (1944). Clyde Hart, piano; Benny Harris, trumpet; Herbie Fields, alto and tenor saxophone; Budd Johnson, tenor saxophone; Chuck Wayne, electric guitar; Oscar Pettiford, double bass; Denzil Best, drums.		Debussy, C. (1862-1918). La flute de Pan, from Three songs from Bilitis. Nan Merriman, soprano; Gerald Moore, piano.	
Savoy SJL 2208 (mono)	6	HMV EX 2906543 (mono)	
On the sunny side of the street (2 takes); Three little words; Battle of the sexes; Louise (2 takes) (1944). Coleman Hawkins, Don Byas, tenor saxophones; Tab Smith, alto saxophone; Harry Carney, baritone saxophone; Johnny Guarnieri, piano; Al Lucas, double bass; Sid Catlett, drums.		Villa-Lobos, H. (1887-1959). The china doll, from The child's dolls. Nelson Freire, piano.	
CD Keynote/Mercury 830 960-2	29	Telefunken SAT 22547	
Tiny's tempo (3 takes); Red cross (2 takes) (1944). Tiny Grimes, electric guitar; Charlie Parker, alto saxophone; Clyde Hart, piano; Jimmy Butts, double bass; Doc West, drums.		Slonov, Ah, you red sun.	
CD Savoy K307 6131-3	15	Melodiya 08101 (mono)	
8.00 WAGNER: A FRIENDLY INTRODUCTION		Glagunov, A. (1865-1936). Bacchanal song.	
Das Rheingold and Die Walküre		Melodiya 08102	
Prepared by Joanne Tatarynowicz		Vertovsky. The unknown's song, from Askold's Tomb.	
Wagner, R. (1813-1883). Entry of the Gods into Valhalla, from Das Rheingold (1853-54). Philharmonia O; Otto Klemperer, conductor.	8	HMV RLS 710	
CD EMI CDC 7 47255-2		Feodor Chaliapin, bass. (3 above)	
10.00 DE PEYER AND PRYOR		Nazareth, E. (1863-1934). Ouro sobre azul (tango). Arthur Moreira Lima, piano.	
Prepared by Pat Bell		Pro Arte PAD 170	
Poulenc, F. (1899-1963). CD Chandos CHAN 8526	14	How it all began, Adam and Eve. Gypsy Rose Lee.	
Horovitz, J. (b1926). Sonatina (1981). CD Chandos CHAN 8549		AEI 1131	
Gervase de Peyer, clarinet; Gwenneth Pryor, piano. (2 above)		Lawrence, B. I'll never say 'never again' again. Jack Hylton and his O.	
		WRC SH 505 (mono)	
		Friml, R. (1879-1972). Egyptian dance. Rudolf Friml, piano.	
		Supraphon 50646	
		Filiberto, J. Caminito. Placido Domingo, tenor.	
		DG 2536 416	

Friday 22

MIDNIGHT

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic discourse, through individual musics and soundscapes, to re-create a mythical tradition of acoustic hedonism

1.00 TEARING UP THE PLANS

Prepared by Darren McRae

A highly eclectic programme with diverse musical range from Cage to Cabaret Voltaire; Kraftwerke to the Konstruktivists; the normal to ...

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Prepared and presented by Dirk Meure

Shorter works from the classical repertoire with time calls in between

9.00 A MASS FOR PEACE

Prepared by Annie Schweitzer

Zamfir, G. (20th C). Mass for peace (1974). Madrigal Choir; Gheorghe Zamfir O; Roumanian R & TV SO; Paul Popescu, conductor.

Philips 9101 069

9.40 ON GUARD!

Prepared by Annie Schweitzer

Hummel, J. (1778-1837). The sentinel, for tenor, guitar, violin, cello and piano.

Consortium Classicum.

Schwann VMS 1051

13

10.00 DE PEYER AND PRYOR

Prepared by Pat Bell

Poulenc, F. (1899-1963).

CD Chandos CHAN 8526

Horovitz, J. (b1926). Sonatina (1981).

CD Chandos CHAN 8549

Gervase de Peyer, clarinet; Gwenneth Pryor, piano. (2 above)

10.30 AUSTRALIAN CONCERT HALL	
The Melbourne Symphony Orchestra	
Prepared by Elaine Hamilton	
Goodman, I. (1909-1982). New Guinea fantasy	
(1944). Isador Goodman, piano; Patrick Thomas, conductor.	
Phillips 411 143-1	9
Stravinsky, I. (1882-1971). Petrushka, ballet	
(rev. 1947). Hiroyuki Iwaki, conductor.	
ABC AO 7058-59	31
Gershwin, G. (1898-1937). Rhapsody in blue	
(1924). Isador Goodman, piano; Patrick Thomas, conductor.	
Phillips 6508 005	16
Kodaly, Z. (1882-1967). Hary Janos, suite, op 15 (1926-27).	
Hiroyuki Iwaki, conductor.	
ABC AO 7058-59	23
Melbourne SO. (all above)	
12.00 THE MANTLE OF DUKAS AND VIERNE	
Prepared by Elaine Hamilton	
Durufle, M. (1902-1986). Prelude et fugue sur le nom de A.L.A.I.N., op 7.	
Herndon Spillman, organ.	
FY 002-03	11
Three dances, op 6: Divertissement; Danse lente; Tambourin (1939). Sydney SO; Jean-Pierre Jacquot, conductor.	
ABC SABCL 8001	22
Prelude, adagio et choral varie sur le Veni Creator, op 4 (1929). Herndon Spillman, organ.	
FY 002-03	21
1.00 SPLENDID SONATAS	
Prepared by Elaine Hamilton	
Telemann, G. (1681-1767). Sonata in G minor.	
Maurice Andre, trumpet; Hedwig Bilgram, organ.	
Erato/WRC S 5744	11
Galuppi, B. (1706-1785). Harpsichord sonata no 2 in A (1781).	
Jörg Ewald Daehler, harpsichord.	
Claves D 603	7
Handel, G. (1685-1759). Sonata for solo violin and orchestra (c1710).	
Gerard Jarry, violin; Jean-François Paillard CO; Jean-François Paillard, conductor.	
Erato/WRC R 02975	10
Chopin, F. (1810-1849). Piano sonata in B flat minor, op 35 (1839).	
Vladimir Ashkenazy, piano.	
Decca SXL 6995	25
2.00 ROMANTIC AND MODERN BALLET	
The music	
Prepared and presented by Ray Byron	
Khachaturian, A. (1903-1978). Gayaneh	
(1942). USSR Radio and TV Large SO; Jansng Kakhidze, conductor.	
Melodiya C 10 10-10531-6	143
5.00 JOHANN THEILE'S MATTHEW PASSION	
Prepared by Annie Schweitzer	
Brixl, F. (1732-1771). Organ concerto in C.	
Jan Hora, organ; Prague CO; Frantisek Vajnar, conductor.	
Supraphon 1110 3029	16
Theile, J. (1646-1724). St Matthew Passion	
(1673). Mary Beverley, soprano; Eva Nassen, mezzo-soprano; Rogers Covey-Crump, counter-tenor; Kurt Equiluz, John	
Potter, tenors; Stephen Varcoe, Harry van der Kamp, basses; London Baroque Ensemble; Charles Medlam, director.	
Harmonia Mundi 90 1159	62
6.30 LÜBECK LINK	
Buxtehude, D. (1637-1707). Praeludium in G,	
BuxWV148. Rose Kirn, organ.	
Telefunken 6.42820	7
Jubilate Domino, BuxWV64.	
Rene Jacobs, counter-tenor; Wieland Kuijken, Sigiswald Kuijken, bass violins; Robert Kohnen, organ.	
Accent ACC 7912	8
Trio sonata in C, BuxWV266. Musica Antiqua Cologne.	
Archiv 2723 078	8
7.00 SPOTLIGHT	
Prepared and presented by Ric Prestidge	
During which we turn the spotlight on a particular aspect of jazz. Whether soloist or band, composition or arrangement, composer or venue, you will hear jazz old and new — every Friday at 7 on this programme.	
Two excellent jazz pianists play for you tonight: Jess Stacy and Mel Powell with band and trio respectively. Also, Michael Franks sings, and the rather unusual style — and sound — of alto sax player Anthony Braxton will be heard. Other interesting people will step into the spotlight, so why not get into a comfortable chair and join me.	
8.00 PRIMA DONNA	
Produced by Alan Light	
Benjamin, A. (1893-1960). Prima Donna	
(1933), comic opera in one act, two scenes, libretto by Cedric Cliffe. Alan Light's production for the Australian Academy of Music Theatre Ltd.	
FLORINDO: Dean Sinclair, baritone	
ALCINO: Will Amer, tenor	
BELLINA: Deborah Spencer, mezzo-soprano	
OLIMPIA: Kim Pickering, coloratura	
FIAMMETTA: Catherine Muldoon, coloratura	
COUNT RINALDO: David Tappin, bass-baritone	
Judith Taylor, piano.	
MBS studio recording, engineered by Austin Harrison and produced by Max Keogh.	
Synopsis	
Venice in the mid-18th century.	
Scene 1 reveals Florindo, a penniless young Venetian, in his bare lodgings. He is at wit's end, having received news that his rich uncle, Count Rinaldo, is about to visit him. Florindo is without food or wine, but he does have a good friend, Alcino, and a faithful, though venal maid, Bellina. The optimistic Alcino suggests Florindo seek aid from the moneylenders but that is only part of the problem: the Count has left his nephew in no doubt that he expects to be entertained by his favourite opera chorus member, Olimpia, singing in costume 'Ariadne Desolata'. Although doubting her willingness to co-operate, Florindo scribbles a pleading note to Olimpia and calls his maid to deliver the note to the Opera in return for a ducat.	
Alcino has a 'friend' at the Opera, too. He is certain she, Fiammetta, will do it better and, diverting Florindo's attention, offers Bellina not one but five ducats to forget her master's message and deliver his to Fiammetta instead. A maid cannot afford to be too selective about her source of income and, not privy to the contents of either message, she decides honour with profit will result from delivery of both messages. Before setting off, she joins Florindo and Alcino in running through their shopping list for a bountiful supper. Florindo already has decided they may as well be hung for a sheep as a lamb. Then it's away to the moneylender, the pastrycook and — for Bellina — fatefully to the Opera.	
Scene 2 opens with a mini-ballet of carpenters and pastrycooks transforming Florindo's lodgings for the Count's arrival. (For non-visual reasons, this has been reduced to a single Gavotte). There is consternation when, as a result of Bellina's work, Olimpia's arrival with Ariadne's costume is quickly followed by that of Fiammetta bearing an identical costume. Two prima donnas! And bitter rivals. Not surprisingly they refuse to agree which of them shall sing for the Count and are hurriedly hidden by the young men as the Count bursts in.	
To maintain their deception of the old owl, Alcino and Florindo attempt to get him drunk. But the moment cannot further be postponed: for Ariadne's scene both coloraturas appear. The old Count is convinced he not only sees double but hears double. He is most appreciative of their/her vocal skills and retires to bed with a thick head and with certain expectations. Neither Olimpia nor Fiammetta is inclined to entertain him further but, enraged and impatient, the old Count emerges threatening Florindo with disinheritance if the prima donna fails to join him. Enter an unexpected nightingale — Bellina — in Ariadne's costume, prepared to save Florindo's bacon, add to her revenue and, as the night falls, depart with the old owl in a lilting duet, presumably to satisfy his designs — which are, to wit, to woo.	

Le COURRIER
AUSTRALIEN

THE FRENCH MONTHLY NEWSPAPER

396 Kent St, Sydney 2000. Tel (02) 267 6930

9.00 GERMAN RADIO CONCERT HOUR
By courtesy of Radio Deutsche-Welle

Liszt, F. (1811-1886). Hungarian rhapsody no 6 in D flat (1840). Munich Radio O; Heinz Fricke, conductor.

Brahms, J. (1833-1897). Symphony no 3 in F (1884). Munich Radio SO; Colin Davis, conductor.
Radio Deutsche-Welle transcription

10.00 MUSICKE OF SUNDRIE KINDES
Spanish Renaissance Motets

Guerrero, F. (1528-1599). O sacrum convivium. Westminster Cathedral Choir; David Hill, director.

Hyperion A66168 5

Ave Virgo sanctissima. Pro Cantione Antiqua; Bruno Turner, director.

Telefunken 6.35371 4

O altitudo divitiarum. Westminster Cathedral Choir; David Hill, director.

Hyperion A66168 4

de Cabezon, A. (1510-1566). Tiento no 9. Paulino Ortiz, organ.

Hispavox HH 3 4

Lobo, A. (c1555-1617). Versa est in luctum. Westminster Cathedral Choir; David Hill, director.

Hyperion A66168 7

O quam suavis est. Pro Cantione Antiqua; Bruno Turner, director.

Telefunken 6.35371 5

de Cabezon, A. Tiento no 3. Paulino Ortiz, organ.

Hispavox HH 3 6

de Vivanco, S. (1551-1622). Magnificat octavi toni (1607). Westminster Cathedral Choir; David Hill, director.

Hyperion A66168 12

11.00 MUSIC AMONGST FRIENDS
Beethoven: The Piano Sonatas

Haydn, J. (1732-1809). Piano trio in G, Hob.XV:25 (1797). Beaux Arts Trio.

Philips 6598 506 17

Beethoven, L. (1770-1827). Piano sonata no 4 in E flat, op 7 (1796). Daniel Barenboim, piano.

HMV/WRC S 5165 31

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet, and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 ST GEORGE AND MERRY ENGLAND

Prepared by Pamela Linnett

Anon. (13th C). Surer is icumen in. Hilliard Ensemble; Paul Hilliard, director.

Harmonia Mundi HMC 1154 2

Byrd, W. (1543-1623). Exsurge domine. Choir of St George's Chapel, Windsor; Sidney Campbell, director.

Argo ZRG 789 4

Anon. (13th C). Agincourt carol (1415). Pro Cantione Antiqua; Early Music Consort of London; Bruno Turner, director.

Harmonia Mundi 1C 065-99 683 2

Dowland, J. (1563-1626). Shall I sue, shall I seek for grace? Now, O now, I needs must part. Ian Partridge, tenor; Jakob Lindberg, lute.

Hyperion A 66095 8

Bull, J. (c1563-1628). Prelude and fantasy (c1615). Thurston Dart, chamber organ.

L'Oiseau-Lyre OL 50130 5

Purcell, H. (1659-1695). Air and chorus, St George, the patron of our isle, from King Arthur (1691). Deller Choir and Consort; Alfred Deller, director.

CD Harmonia Mundi HM 90 252 4

Boyce, W. (1711-1779). Symphony no 4 in F (pub. c1760). Academy of St Martin in the Fields; Neville Marriner, director.

Argo ZRG 874 6

Elgar, E. (1857-1934). Scene, from The banner of St George, op 33 (1895). Stephen Roberts, baritone; London S Ch; Northern Sinfonia of England; Robert Hickox, director.

CD EMI CDC 747658 11

German, E. (1862-1936). The English rose, from Merry England (1902). Barry Shepherd, tenor; David Reeves, organ.

BSDR 001 6

Arnold, M. (b1912). English dances, set 1 (1950). London PO; Malcolm Arnold, conductor.

Lyrita SRCs 109 10

Holst, G. (1874-1934). St Paul's suite for string orchestra (1912-13). English CO; Imogen Holst, conductor.

WRC R 00299 13

Vaughan Williams, R. (1872-1958). Linden Lea; Silent noon; The water mill. David Parker, tenor; Marie van Hove, piano.

WRC R 02425 11

Walton, W. (1902-1983). Prelude and fugue, The spitfire (1942). Liverpool PO; Charles Groves, conductor.

WRC R 02243 7

Elgar, E. Pomp and circumstance march no 1 in D, op 39 (1901). BBC SO; Leonard Bernstein, conductor.

DG 2532 067 7

12.00 NEW RELEASES

Our Saturday survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Today's programme features the music of Bill Haesler, Paul Chambers, Charles Mingus, Ian Smith, Jimmie Noone, Earl Hines, Count Basie.

3.00 HOME COOKING

Prepared and presented by Bruce Johnson

A monthly programme devoted to Australian jazz, using materials from both commercial and private sources, including recordings by 2MBS-FM in our own studios and at concerts and other jazz venues.

This month celebrates the birthday of one of Australia's most important and ubiquitous jazz musicians, Len Barnard, drummer and pianist. Since leading his own groups in the mid-fifties, he has participated in a succession of important jazz groups and episodes in this country, ranging from the 'righteous' traditional jazz of his early groups, to Galapagos Duck. Today's programme reviews his work, from its recorded beginnings in the fifties to the present.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised of this in advance by phone or letter.

6.00 RYDER ROUND FOLK

A weekly programme of folkmusic and events featuring different aspects of traditional folk-life activity at home and abroad, examining influences and attitudes and presenting 'live' music, interviews, news and up-to-the-minute details of folk action — Sydney, State and nationwide.

10.00 SATURDAY NIGHT LIVE

Azure

LIVE FROM 2MBS-FM**10.30 CONCERTOS AND SONATAS**

Prepared by Gerda Hoffmann

Vivaldi, A. (1678-1741). Concerto in B minor for four violins, op 3 no 10 (1723). Soloists of Australia.

Chandos ABRD 1198 9

Franck, C. (1822-1890). Violin sonata in A (1866). David Oistrakh, violin; Sviatoslav Richter, piano.

Melodiya CM 02257-8 30

Haydn, J. (1732-1809). Piano sonata no 46 in C, Hob.XVI:50 (1794-95). Rudolf Serkin, piano.

CBS IM 39562 18

Brahms, J. (1833-1897). Clarinet sonata in F minor, op 120 no 1 (1834). Donald Westlake, clarinet; Geoffrey Parsons, piano.

RCA VRL1.0341 23

Saturday 23**MIDNIGHT****12.00 ALL THROUGH THE NIGHT**

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

Sunday 24

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Ray Byron

A varied programme of classical music for relaxed weekend listening

9.00 TOP ARTISTS ON COMPACT DISC

Prepared by Sofia Boniecki

Bartok, B. (1881-1945). The miraculous mandarin, op 19 (1919). Chicago SO; Claudio Abbado, conductor.

CD DG 410 598-2 30

Copland, A. (b1900). Symphony no 3 (1946). New York PO; Leonard Bernstein, conductor.

CD DG 419 170-2 43

Prokofiev, S. (1891-1953). Piano sonata no 6, op 82 (1940). Ivo Pogorelich, piano.

CD DG 413 363-2 28

Britten, B. (1913-1976). Prelude and fugue for 18 part string orchestra, op 29 (1943). English String O; William Boughton, conductor.

CD Nimbus NIM 5025 9

11.00 OLD AMERICAN DANCES

Prepared by Bob Goodnow

Various. Money musk reel; Military schottische; Wood up quickstep; Voice quadrille. Smithsonian Social O and Quadrille Band.

Nonesuch 71313 8

Bennett, R. (1894-1981). Suite of old American dances (1949). Eastman Wind Ensemble; Frederick Fennell, conductor.

Mercury SRI 75086 17

11.30 OPERA BUFFET

2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE JAZZ MASTERS

'The Band That Plays The Blues': Woody Herman and His Orchestra, 1937-1943

Prepared and presented by Alex Craig

In 1936, Isham Jones disbanded his famous orchestra (the 'hot' side of which featured in this hour on May 24, '87). Seven of its members formed a co-operative group: they elected as their leader the 23-year-old Woodrow Charles 'Woody' Herman — clarinetist, alto and baritone saxophonist and occasional vocalist. He added a further seven musicians. Jones had been a pioneer in including a flügelhorn: pitched between trumpet and trombone, it continued to add a rich sonority to the brass section in this first

Herman band. Jones' very fine player of the instrument, Joe Bishop, was also an excellent arranger, and Herman credited him with being the chief architect of the new band's eventual success. Woody Herman's men had found their true metier by 1937 and adopted the title 'The Band That Plays The Blues': in April 1939, 'they were nationally famous', as Hector Stewart writes, 'and... recorded their million-seller hit 'Woodchoppers' Ball', a simply-based blues original of Bishop's.

As well as listening to Bishop and Herman at their best during this hour, we can also hear these eleven notable pre-'Herman-Herd' sidemen: Steady Nelson, Cappy Lewis, Nick Travis, trumpets; Neil Reid, trombone; Herbie Haymer, Saxie Mansfield, Ben Webster, tenor saxophone; Hy White, guitar; Chubby Jackson, bass; Frank Carlson, Cliff Leeman, drums.

Various (1937-40). Woody Herman and His Orchestra; Woody Herman and His Woodchoppers; Woody Herman and His Four Chips.

Ace of Hearts AH 156 10

Jenkins and Bishop. Twin City Blues (1938). Woody Herman and His Orchestra. Decca X1545

Jaxon. Fan it (1941). Woody Herman and His Woodchoppers. Decca Y5942 3

Various (1939-43). Woody Herman and His Orchestra. Affinity AGS 1008 34

1.00 AMADEUS

Sydney Mozart Society Programme

Prepared and presented by David Worobin

Mozart, W. (1756-1791). String quartet in B flat, K458 (1784). Quartet Collegium Aureum. Harmonia Mundi 20 20344-1 38

Symphony no 39 in E flat, K543 (1788). Academy of St Martin in the Fields; Neville Marriner, conductor.

HMV OASD 27 0308 26

2.00 PARTS, PASSION, AND DIVISION

A Madrigal Celebration, 1601

Morley, T. (c1557-1602). Arise, awake, you silly shepherds sleeping. L'Oiseau-Lyre DSDL 708 2

Bennet, J. (b.c1575-80). All creatures now are merry minded. Consort of Musick; Anthony Rooley, director. (2 above)

Hyperion A 66019 2

Cobbold, W. (1560-1639). With wreaths of rose and laurel. 2

Farmer, J. (b.c1570). Fair nymphs I heard one telling. 2

Weelkes, T. (c1575-1623). As Vesta was from Latmos hill descending. Pro Cantione Antiqua; Ian Partridge, director. (3 above)

Archiv 2533 347 3

Morley, T. Fantasia. Gustav Leonhardt, harpsichord.

Telefunken 6.42090 6

Gibbons, E. (1573-c1603). Round about her charret. 2

Nicholson, R. (d1639). Sing, shepherds all. Pro Cantione Antiqua; Ian Partridge, director. (2 above)

Archiv 2533 347 3

Jew's dance. David Munrow, recorder; Robert Spencer, lute.

HMV HQS 1249 3

Tomkins, T. (1572-1656). Fauns and satyrs tripping. Pro Cantione Antiqua; Ian Partridge, director.

Archiv 2533 347 5

Fantasia in D. Ekkehard Weber, Michael Spangler, Ulrike Vier, bass viola. Christophorus SCGLX 73962 3

Cavendish, M. (c1565-1628). Come gentle swains, and shepherds' dainty daughters. 2

Holmes, J. (c1620). Thus Bonny-boots the birthday celebrated. Pro Cantione Antiqua; Ian Partridge, director. (2 above)

Archiv 2533 347 2

Holborne, A. (d1602). Nowell's galliard (1597). Extempore String Ensemble; George Weigand, mandora and director.

Meridian E 77027 2

Johnson, E. Come, blessed bird. Pro Cantione Antiqua; Ian Partridge, director.

Archiv 2533 347 3

Eliza is the fairest queen. Paul Elliott, tenor; Polly Waterfield, Trevor Jones, Nigel North, Jane Ryan, violins.

L'Oiseau-Lyre D268D2 2

Norcombe, D. (1576-c1626). With angel's face and brightness. 2

Kirbye, G. (c1565-1634). With angel's face and brightness (sic). Pro Antione Antiqua; Ian Partridge, director.

Archiv 2533 347 2

Gibbons, E. Long live fair Oriana. Consort of Musick; Anthony Rooley, director.

Hyperion A 66019 2

Hunt, T. Hark! Did ye ever hear so sweet a singing? 3

Carlton, R. (c1558-1638). Calm was the air and clear the sky. 3

Willbye, J. (1574-1638). Lady Oriana. 2

Lisley, J. Fair Cytherea presents her doves. Pro Cantione Antiqua; Ian Partridge, director. (4 above)

Archiv 2533 347 2

Dowland, J. (1563-1626). Queen Elizabeth, her galliard. Nigel Worth, lute.

Byrd, W. (c1543-1623). La Volta. Christopher Hogwood, virginals.

L'Oiseau-Lyre D268D2 (2 above) 2

Marson, G. (c1573-1632). Nymphs and shepherds danced. 3

Hilton, J. (d1608). Fair Oriana, beauty's queen. 2

Jones, R. (c1577-c1615). Fair Oriana, seeming to wink. Pro Cantione Antiqua; Ian Partridge, director. (4 above)

Archiv 2533 347 (3 above) 3

East, M. (c1580-1648). Desperavi. Musica dolce.

BIS CD 305 4

Hence stars! Too dim of light. Consort of Musick; Anthony Rooley, director.

Hyperion A 66019 2

3.40 THE REAPPRAISAL CONTINUES

Beethoven, L. (1770-1827). Symphony no 2 in D, op 36 (1802). London Classical Players; Roger Norrington, conductor.

EMI 1C 067-27 0563 33

Bagatelle in A, op 33 no 4 (1803). Linda Nicholson, fortepiano.

Hyperion A 66174 4

Symphony no 4 in B flat, op 60 (1807). Academy of Ancient Music; Christopher Hogwood, director.

CD L'Oiseau-Lyre 417 615-2 35

5.00 EVENSONG FOR ANZAC SUNDAY

Prepared and presented by Ann Ramsay

- Parry, C.** (1848-1918). My Soul there is a country, from Songs of farewell (1916); Sunset and evening star.
Bruckner, A. (1824-1896). Locus iste a Deo factus est.
Brahms, J. (1833-1897). How lovely are thy dwellings fair.

Abbey Singers; Andrew Seivewright, organ and director. (4 above)
Alpha ACA 528 14

Vaughan Williams, R. (1872-1958). O taste and see.

Ireland, J. (1879-1962). Greater love hath no man.

Parry, C. I was glad.

Vaughan Williams, R. Valiant for truth.

Canterbury Cathedral Choir; Philip Jones Brass Ensemble; David Flood, organ; Allan Wicks, conductor. (4 above)
Argo 411 714-1 20

Bach, J. S. (1685-1750). Choruses and arias, from St John Passion. Elizabeth Harwood, soprano; Helen Watts, contralto; Alexander Young, tenor; Hervey Alan, bass; King's College Choir, Cambridge; Philomusica of London; David Willcocks, conductor.
Argo 414 645-1 35

Vaughan Williams, R. Hymn: For all the saints. Canterbury Cathedral Choir; Philip Jones Brass Ensemble; David Flood, organ; Allan Wicks, conductor.
Argo 411 714-1 5

6.25 SIX TWENTY-FIVE ON ANZAC SUNDAY

Prepared and presented by Ann Ramsay

Faure, G. (1845-1924). Requiem (1888). Caroline Ashton, soprano; Stephen Varcoe, baritone; Cambridge Singers; Simon Standage, violin; Cambridge Singers; City of London Sinfonia members; John Rutter, conductor.
Collegium COL 101 35

7.00 MUSIC WEEKLY
Sponsored by Peat Marwick Hungerfords, accountants

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passings, forthcomings and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 HAYDN

Prepared by Marie-Louise Stenström

Haydn, J. (1732-1809). Trumpet concerto in E flat, Hob.VIII:1 (1795). Adolph Herseth, trumpet; Chicago SO; Claudio Abbado, conductor.
CD DG 415 104-2 14

Piano sonata in C, Hob.XVI:50. Rudolf Serkin, piano.
CBS IM 39562 18

Cello concerto in C (1783). European CO; Mischa Maisky, cello and director.
CD DG 419 786-2 23

Symphony no 42 in D (1771). Philharmonia Hungarica; Antal Dorati, conductor.
WRC R 02218 28

9.30 MAN, MUSIC AND MEANING

The Tintner Lectures: Wagner and Nietzsche

Continuing from the previous programme, Georg Tintner traces the creation of, and later break-down of, the alliance between philosopher and creative artist and explains the theories behind Wagner's later works.

10.00 ASPECTS OF ANCIENT MUSIC

Prepared and presented by Conrad Gershevitch

Moorish Influences

Brade, W. (1560-1630). Turkische Intrada; Mohrfields (1617). Hesperion XX; Jordi Savall, director.
Harmonia Mundi 1C 165-99 928/29 6

Farina, C. (c1600-c1640). Sonata terza detta la Moretta a 3 (1626). Alarius Ensemble, Brussels.
Telefunken SAWT 9542 13

di Lasso, O. (1532-1594). Three Moresken: O Lucia, miau, miau; Lucia, Celu, hai, hai; Hai Lucia (c1555). Munich Vocal Soloists; Munich Flute Consort; Hans Ludwig Hirsch, director. Telefunken 6.41889 8

Lully, J.-B. (1632-1687). La ceremonie Turque, from Le bourgeois Gentilhomme (1670). Siegmund Nimsgern, baritone; Members of Tolzer Knabenchor; La Petite Bande; Gustav Leonhardt, director.
Harmonia Mundi HM 20320 15

Mozart, W. (1756-1791). Overture to II Seraglio, March of the Janissaries (1782). Collegium Aureum; Franz Josef Maier, director. Harmonia Mundi 1C 065-99 897 6

Restoration London (2) — Matthew Locke

Locke, M. (1622-1677). Introduction, Galliard, Gavotte, Masque of the three devils, Minoit, from The tempest (1675). Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre DSLO 507 10

Full anthem: How doth the city sit solitary. Gillian Fisher, Elisabeth Priday, sopranos; Ashley Stafford, counter-tenor; Maldwyn Davies, tenor; Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner, director.
Erato STU 71276 10

Suite no 4 in D (1673). Colin Tilney, harpsichord.
Two songs: My lodging it is in the cold ground; Orpheus with his lute. Patrizia Kwella, soprano; Anthony Bailes, theorbo; Mark Caudle, bass viol.
4

Music for His Majesty's sagbutts and cornetts (1661). London Cornett and Sackbut Ensemble.
11

To a lady singing to herself by the Thames' side; Wrong not your lovely eyes. Nigel Rogers, tenor; Colin Tilney, harpsichord; Mark Caudle, bass viol.
4

EMI-Reflexe 1C 069-46 404 (4 above)
Suite no 2. Quadro Hotteterre.
Telefunken 6.42129 8

Monday 25**MIDNIGHT****12.00 ALL THROUGH THE NIGHT**

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 ASHKENAZY PLAYS RACHMANINOV

Prepared by Joan Nadler

Rachmaninov, S. (1873-1943). Piano concerto no 1 in F sharp minor, op 1 (1891-1917). Concertgebouw O. 28
Rhapsody on a theme of Paganini, op 43 (1934). Philharmonia O. 24

Vladimir Ashkenazy, piano; Bernard Haitink, conductor. (2 above)
CD Decca 417613-2

10.00 ENGLISH ORGAN MUSIC

Russell, W. (1777-1813). Voluntary in A minor (1804-12). Jennifer Bate, organ.
Hyperion A66180 6

Wesley, S. (1766-1837). Duet for organ. Hans Fagius, David Sanger, organ.
CD BIS CD 273 16

Stanley, J. (1713-1786). Organ concerto no 1 in E (c1775). Northern Sinfonia O; Gerald Gifford, organ and director.
CD CRD 3409 8

Bull, J. (c1563-1628). Prelude and fantasy (c1615). Thurston Dart, chamber organ.
L'Oiseau-Lyre OL 50130 5

Barrett, J. (c1674-c1735). Voluntary in C for two trumpets and organ. Edward Tarr, Marc Ullrich, trumpets.
Nonesuch H 71356 5

Parry, H. (1848-1918). Fantasia and fugue in G. Jennifer Bate, organ.
Hyperion A66180 11

11.00 THE MOZART HOUR

Prepared by Kevin Waldron

Mozart, W. (1756-1791). Divertimento in D, K136 (1772). Academy of St Martin in the Fields; Neville Marriner, conductor.
Argo ZRG 554 13

Exultate jubilate, K165 (1773). Kathleen Battle, soprano; Royal PO; Andre Previn, conductor.
EMI 27 0406 16

Quintet in E flat, K452 (1784). John Winther, piano; Canberra Wind Soloists.
Abel YPRX 2123 24

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

An hour of jazz to help you enjoy your Monday lunch.

Artists will include tenor sax player Gene Ammons, trumpeter Shorty Rogers and composer/arranger Henry Mancini

**2MBS-FM**

1.00 MONDAY MUSIC
Adriana Hanic, soprano; Josef Hanic, oboe;
David Miller, piano/harpsichord

**RECITAL RECORDED BY
2MBS-FM**

Recorded at St Stephen's Uniting Church,
Macquarie Street, April 18, 1988

2.00 AUSTRALIA WIDE

Each month this programme comes to us from one of the PBAA's fine music stations around Australia. The same programme is heard in the same week on all the stations who are members of the Australia Wide network.

All performances heard are by Australian musicians, usually concert recordings, and, where possible, the musical compositions are also by Australians.

From the National Programme Service of the PBAA

3.30 BIRTHDAY TRIBUTES

Zubin Mehta and John Williams
Prepared by Alice Barton

Schubert, F. (1797-1828). Excerpts from the incidental music to Rosamunde, D797 (1820). Israel PO; Zubin Mehta, conductor.
Decca SXL 6891

20

Castelnuovo-Tedesco, M. (1895-1968). Guitar concerto in D, op 99 (1939). John Williams, guitar; Members of Philadelphia O; Eugene Ormandy, conductor.
CBS SBR 235191

20

Bach, J. S. (1685-1750). Concerto in D minor for two violins, BWV1043 (1717-23). Itzhak Perlman, Isaac Stern, violins; New York PO.
CBS SBR 236063

16

Schubert, F. Symphony no 6 in C, D589 (1818). Israel PO; Zubin Mehta, conductor. (2 above)
Decca SXL 6891

30

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Offenbach, J. (1810-1880). Dapertutto's aria, from Act II, The tales of Hoffman (1881). Wolfgang Brendel, baritone; Munich Radio SO; Heinz Wallberg, conductor.
EMI 1C 067-64 564

3

Bruckner, A. (1824-1890). Symphony no 8 in C minor, Apocalyptic (1887). Berlin PO; Herbert von Karajan, conductor.
HMV SXDW 3024

88

Brahms, J. (1833-1897). Sonata no 2 in A, op 100 (1886). David Oistrakh, violin; Sviatoslav Richter, piano.
Melodiya C10 05003-4

19

Saint-Saens, C. (1835-1921). An unseen flute. Christa Ludwig, soprano; Douglas Whittaker, flute; Geoffrey Parsons, piano.
HMV ESD 100 6151

3

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert
Jazz from Bunk to The Bird

8.00 BACH TO FRONT

A monthly programme of Bach's music in both original and modern forms
Prepared and presented by Owen Fisher

Bach, J. S. (1685-1750). Suite in G minor, BWV995. Nigel North, lute.
CD Amon Ra CD SAR 23

25

Prelude no 8 from Book 1, The well-tempered clavier. John Lewis, piano; Joel Lester, violin; Howard Collins, guitar; Marc Johnson, bass.
CD Philips 826 698-2

5

Choral and Chorale prelude: Puer natus in Bethlehem, BWV603. King's College Choir, Cambridge; Andrew Davis, organ; David Willcocks, conductor.
WRC S 4604

3

Sonata no 3 in E, BWV1016. Jaime Laredo, violin; Glenn Gould, piano.
CBS S 2BR 220 347

18

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Conyngham, B. (b1944). String quartet. Petra Quartet.
Move MS 3037

19

Werder, F. (b1922). Trilude for unaccompanied violin. Leonard Dommett, violin.
ABC AC 1010

18

Mendelssohn, F. (1809-1847). Octet in E flat, op 20 (1825). Soloists of Australia.
CD Chandos CHAN 5488

32

Beethoven, L. (1770-1827). Piano sonata no 25 in G, op 79. Emil Gilels, piano.
DG 2530 589

10

Spoehr, L. (1784-1859). Nonet in F, op 31. Nash Ensemble.
CRD 1054

29

Tuesday 26

1.00 100 PROOF

Laced with the grooviest mess of talent that ever kicked a hole in the bottom of a gut bucket... Lashing you with a wicked beat... Mark Ottignon. Just flash your ID card and the heat's on

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BRIEFLY SYMPHONIC

Prepared by Ross Norton

Bach, C. P. E. (1714-1788). Symphony in A, Wq182:4 (1773). English Concert; Trevor Pinnock, director.
CD Archiv 415 300-2

12

Rossini, G. (1792-1868). Journey to Rheims, overture (1824). National PO; Riccardo Chailly, conductor.
CD Decca 400 049-2

7

Boyce, W. (1711-1779). Symphony no 5 in D (1760). English Concert; Trevor Pinnock, director.
CD Archiv 419 631-2

8

9.30 THE SECONDARY HOUR

How to Listen to Contemporary Music

2MBS-FM PRODUCTION

In this series of programmes, some of Australia's best-known composers and musicologists will try to help you understand contemporary music. The series will be helpful to those studying music at school and university, as well as the many people who just cannot comprehend the music of our times.

In this third programme in the series Martin Wesley-Smith, the Sydney composer, gives his point of view.



Le COURRIER AUSTRALIEN
THE FRENCH MONTHLY NEWSPAPER
396 Kent St, Sydney 2000. Tel (02) 267 6930

10.30 THE BOSTON SYMPHONY

Prepared by Bob Goodnow

Tchaikovsky, P. (1840-1893). Serenade in C, op 48 (1880). Time-Life STL 541

27

Dvorak, A. (1841-1904). Cello concerto in B minor, op 104 (1895). Gregor Piatigorsky, cello.

Time-Life STL 554

42

Debussy, C. (1862-1918). Images nos 1 and 3. Time-Life STL 548

14

Boston SO; Charles Munch, conductor. (all above)

12.00 MOZART AND SCHUBERT

Prepared by Rena Gilden

Schubert, F. (1797-1828). Impromptus, op 90: no 3 in G; no 4 in A flat.

13

Mozart, W. (1756-1791). Piano concerto no 17 in G, K453 (1784). Artur Rubinstein, piano; RCA Victor SO; Alfred Wallenstein, conductor. (2 above)

RCA LSC 2636

31

1.00 AVAN-GUARD PRESENTS

American Artists

By courtesy of Avan-Guard Music Pty Ltd

**Brahms, J.** (1833-1897). Academic festival overture, op 80 (1880).

CD Pro Arte CDD 271

10

Mendelssohn, F. (1809-1847). Violin concerto in E minor, op 64 (1844). CD Pro Arte CDD 187

28

Barber, S. (1910-1981). Prelude and Intermezzo from *Vanessa* (1957).

CD Pro Arte CDD 241

6

Utah SO; Joseph Silverstein, violin and director. (all above)

Tchaikovsky, P. (1840-1893). Melodie.**Liszt, F.** (1811-1886). Consolation, S172 (1849-50). Joseph Silverstein, violin; Richard Zgoda, piano.

CD Pro Arte CDD 268

8

2.00 MUSIC WEEKLY

Sponsored by Peat Marwick Hungerfords, accountants

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 CALLING THE TUNE

Prepared and presented by Ray Byron

In this weekly programme subscribers have the opportunity to request items for broadcast. Just ring 438 4777 with your request and let us know what special associations the music has for you. We will notify you when your request is to go to air.

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Haydn, J. (1732-1809). Piano concerto in D, Hob.XVIII:11 (1784). Alicia de Larrocha, piano; London Sinfonietta; David Zinman, conductor. Decca SXL 6952

19

Bruckner, A. (1826-1896). String quintet in F. Enrique Santiago, viola; Melos Quartet. Candide CE 31014

44

Elgar, E. (1851-1934). Violin concerto in B minor, op 61 (1910). Itzhak Perlman, violin; Chicago SO; Daniel Barenboim, conductor. DG 2532 035

47

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

An hour of mainstream to modern jazz

8.00 NEW RELEASES

Our mid-week survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

10.00 CHAMBER MUSIC

Mozart to Bartok

Prepared and presented by Ray Byron

Haydn, J. (1732-1809). String quartet in E flat, op 64 no 6 (1790). Kreuzberger Quartet. Telefunken 6.42501

17

Reicha, A. (1770-1836). Wind quintet in G, op 88 no 3 (c1810). Pro Arte Quintet of Zurich. Gold LP 11071

23

Brahms, J. (1833-1897). Piano quartet no 2 in A, op 26 (1861). Eduard Drolc, violin; Stefano Passaggio, viola; Jörg Demus, piano.

DG 139 439

47

Prokofiev, S. (1891-1953). String quartet no 2 in F, op 92 (1941). Prague Quartet. Denon OX 7131

23

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

'9.00 SOLO

Prepared by Pat Bell

Schumann, R. (1810-1856). Carnaval, op 9 (1833-35). CD Decca 417 401-2

32

Liszt, F. (1811-1886). Three concert studies: II lamento; La leggierezza; Un sospiro, S144 (c1848). CD Decca 417 523-2

21

Jorge Bolet, piano. (all above)

10.00 THE WHOLE WORLD DANCES**The Hora**

Prepared and presented by Bob Goodnow

Trad. Hora Medura. Ahuva Zadok, vocal; Sadi Burstyn O.

2

Tikva T 106

Trad. Hora Costanza. Elemer Balogh, cimbalom; Sandor Jaroka Folk Ensemble. Qualiton LPX 10124

4

Trad. Hora Ne'Urim. Effi Netzer, vocal; Beit Rothschild Band. Tifton ELS 957

2

Trad. Hora Fortuna and Doina. Damian Luca, panflute; O Ciocirilia. Telefunken 6.28437

3

Sheriff, N. (20th C). Hora, from Israel suite. CBS Israel SO; Noam Sheriff, conductor. CBS 72542

3

Trad. Hora Bucurest. Elemer Jaroka, cimbalom. Qualiton LPX 10121

4

Trad. Hora Nirkoda. Effi Netzer, vocal. Tifton ELS 957

2

Trad. Hora ca din Caval. Gheorghe Zamfir, pan flute. Arion 622657

2

10.30 CONCERT HALL

Prepared by Gerda Hoffmann

Beethoven, L. (1770-1827). Overture, Ruins of Athens, op 113 (1811). Bavarian Radio O; Colin Davis, conductor. CBS IM 42103

5

Dvorak, A. (1841-1904). Piano concerto in G minor, op 33 (1876). Sviatoslav Richter, piano; Bavarian State O; Carlos Kleiber, conductor. HMV ASD 3371

38

Haydn, J. (1732-1809). Symphony no 96 in D, *Miracle* (1791). Royal PO; Thomas Beecham, conductor. WRC TE 203

21

Strauss, R. (1864-1949). Don Juan, op 20 (1888-89). Vienna PO; Andre Previn, conductor. HMV ASD 3913

17

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

1950 and a look at one of the best British jazz bands of all time, that of cornet player Humphrey Lyttleton

Wand-Garrett. Dallas blues (1950).**Williams-Smith-Troy.** Cakewalkin' babies.**Sweatman.** Down home rag.**Williams-Smith-Troy.** Cakewalkin' babies.**Trad.** 1919 march.**Jones, R.** Trouble in mind.**Lambert-Dolin.** Panama.**2MBS-FM PRODUCTION**

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music; to keep you up-to-date about people, places, performances, previews and postscripts.

Humphrey Lyttleton (7 above). Dormouse DM 2 (mono)	Berlioz, H. (1803-1869). Trojan march, from The Trojans (1890). Royal PO; Thomas Beecham, conductor. WRC R 06213	4	BARTOLO, doctor of medicine, jealously in love with Rosina: Jozsef Gregor, bass
Benny Goodman from 1941 with his greatest big band with arrangements by Eddie Sauter, Fletcher Henderson and Buster Harding	FIGARO, a barber of Seville: Istvan Gati, baritone		DON BASILIO, Rosina's music teacher, confidant of Bartolo: Sandor Solyom-Nagy, baritone
Kahai-King-Bellis. Corn silk (1941). Burke-van Heusen. Birds of a feather. Arodin-Carmichael. Lazy river. Goodman, B. Scarecrow. Gibson, M. Take it. Gamse-Lacalle. Amadola. Provost-Henning. Intermezzo. Redman, D. Cherry.	GIOVINETTO, old servant of Bartolo: Csaba Reti, tenor		GIOVINETTO, old servant of Bartolo: Csaba Reti, tenor
Benny Goodman and his O (8 above). Blu-Disc T 1009 (mono)	SVEGLIATO, young simpleton, servant of Bartolo: Miklos Mersel, baritone		SVEGLIATO, young simpleton, servant of Bartolo: Miklos Mersel, baritone
1.00 WEDNESDAY MATINEE Prepared and presented by Audrey Manning	NOTARY: Gabor Vaghelyi, baritone		NOTARY: Gabor Vaghelyi, baritone
Swieten, G. (1733-1803). Symphony in E flat. Leningrad Philharmonic CO; Yuri Temirkanov, conductor. Melodiya C 04493-4	JUDGE: Attila Fulop, tenor		JUDGE: Attila Fulop, tenor
Beethoven, L. (1770-1827). Piano sonata in D, op 28, <i>Pastoral</i> . Emil Gilels, piano. CD DG 419 161-2	Istvan Varga, clarinet; Sandor Tamas, bassoon; Gergely Sarkozy, mandolin; Aniko Szabo, harpsichord; Hungarian State O; Adam Fischer, conductor. CD Hungaroton HCD 12525-26-2	121	Istvan Varga, clarinet; Sandor Tamas, bassoon; Gergely Sarkozy, mandolin; Aniko Szabo, harpsichord; Hungarian State O; Adam Fischer, conductor. CD Hungaroton HCD 12525-26-2
Triple concerto in C, op 56. Franz Josef Maier, violin; Anner Bijlsma, cello; Paul Badura-Skoda, piano; Collegium Aureum. Harmonia Mundi 20 22063 3	Synopsis		Synopsis
Weber, C-M. (1786-1826). Symphony no 2 in C (1807). Academy of St Martin in the Fields; Neville Marriner, conductor. ASV DCA 515	Act I: A square in Seville. Almaviva is pacing up and down, hoping to see Rosina (Ecco l'ora s'avicina). His old friend and servant Figaro appears, composing an aria (Diamo alla noia). Almaviva, who is disguised as Lindoro, a student, tells Figaro of his love for Rosina and secures his help in getting past her ever watchful guardian, Dr Bartolo. Figaro relates his adventures since he left Almaviva's employ (Scorsi già milti paesi).		Act I: A square in Seville. Almaviva is pacing up and down, hoping to see Rosina (Ecco l'ora s'avicina). His old friend and servant Figaro appears, composing an aria (Diamo alla noia). Almaviva, who is disguised as Lindoro, a student, tells Figaro of his love for Rosina and secures his help in getting past her ever watchful guardian, Dr Bartolo. Figaro relates his adventures since he left Almaviva's employ (Scorsi già milti paesi).
Moscheles, I. (1794-1870). The troubadour's farewell. Consortium Classicum. Schwann VMS 1051	Rosina appears on her balcony and manages to drop a letter to her unknown admirer before Bartolo closes the shutters. Bartolo leaves to find Basilio, who is arranging for Bartolo's secret marriage to Rosina. Almaviva improvises a serenade to Rosina, describing himself as Lindoro, a poor student who loves her (Saper bramate, bella, il mio nome). His song is rudely interrupted when the window swings shut with a crash. Figaro consoles him, suggesting a plan which will gain him admittance to Bartolo's house and his beloved Rosina.		Rosina appears on her balcony and manages to drop a letter to her unknown admirer before Bartolo closes the shutters. Bartolo leaves to find Basilio, who is arranging for Bartolo's secret marriage to Rosina. Almaviva improvises a serenade to Rosina, describing himself as Lindoro, a poor student who loves her (Saper bramate, bella, il mio nome). His song is rudely interrupted when the window swings shut with a crash. Figaro consoles him, suggesting a plan which will gain him admittance to Bartolo's house and his beloved Rosina.
3.00 MAGIC FLUTE, ENCHANTED WINDS Prepared by John O'Connor	Act II: Rosina's room. Rosina is writing to 'Lindoro', who, Figaro assures her, truly loves her. She gives Figaro the letter to deliver. Bartolo is in a fury of jealousy. He suspects Figaro of some sort of intrigue and quizzes the servants about any visitors Rosina has had (Ah!... Ma doveri tu). Basilio informs Bartolo that Count Almaviva is in town, in disguise. He suggests that they slander him, and outlines a very base, but effective weapon (La calunnia, mio signore). A small bribe sends him off with the promise that Bartolo will marry Rosina on the morrow. Little do they know that Figaro has overheard their villainous plans and he promptly reports to Almaviva.		Act II: Rosina's room. Rosina is writing to 'Lindoro', who, Figaro assures her, truly loves her. She gives Figaro the letter to deliver. Bartolo is in a fury of jealousy. He suspects Figaro of some sort of intrigue and quizzes the servants about any visitors Rosina has had (Ah!... Ma doveri tu). Basilio informs Bartolo that Count Almaviva is in town, in disguise. He suggests that they slander him, and outlines a very base, but effective weapon (La calunnia, mio signore). A small bribe sends him off with the promise that Bartolo will marry Rosina on the morrow. Little do they know that Figaro has overheard their villainous plans and he promptly reports to Almaviva.
Mozart, W. (1756-1791). Flute quartet no 4 in A, K298 (1786). Barthold Kuijken, transverse flute; Sigiswald Kuijken, violin; Lucy van Dael, viola; Wieland Kuijken, cello. CD Accent ACC 48225	Adam, A. (1803-1856). Variation de Giselle and Finale, from Giselle (1841). Vienna PO; Herbert von Karajan, conductor. CD Decca 417 738-2	7	Bartolo suspects that Rosina has written a love letter. Her feeble excuses for the ink on her finger and the missing sheet of notepaper send him into a rage. He swears that in future he'll see that she is securely locked up when he leaves the house (Veramente ho torto, e vero). Almaviva arrives in the guise of a drunken soldier who has been billeted on Bartolo, who is furious. He eventually gets rid of his unwelcome guest, but not before Almaviva has revealed himself as Lindoro to Rosina and given her a love letter (Ah! Rosina! Voi Lindoro). The act closes as Rosina prays to heaven for peace of mind (Giusto ciel, che conoscete).
Clarinet concerto in A, K622 (1791). Antony Pay, basset clarinet; Academy of Ancient Music; Christopher Hogwood, director. CD L'Oiseau-Lyre 414 339-2	7.00 THE JOY-A-JAZZ Remembering Duke Prepared and presented by Joya Jenson	10	Act III: The same room. Once again Almaviva gains entry to the house, this time as Alonso, taking the place of Basilio who has been taken ill. He dismisses Bartolo's suspicions and proceeds to give Rosina her singing lesson. The aria she chooses is a pastoral idyll from <i>The useless precaution</i> , but she is subtly singing a love-song to her lover (Gia
Divertimento in F for six wind instruments, K253 (1776). Berlin PO winds. CD Orfeo S 152861	Selections played in tonight's salute to jazz giant Edward Kennedy Ellington include cuts from an historic Blue Note re-issue, <i>Money jungle</i> (BT 85129), recorded in 1962 by three major jazz artists, Duke Ellington, Charles Mingus and Max Roach. The Duke's <i>Rem blues</i> and <i>Switch blade</i> , however, are two tracks that have never been issued before, and will be played tonight. All the recordings on the LP have been re-mixed to digital master from the original 3-track tapes.	15	
4.00 ONE FOR THE ROAD Prepared by Ross Norton			
Berlioz, H. (1803-1869). Symphonie fantastique, op 14 (1830). Chicago SO; Claudio Abbado, conductor. CD DG 410 895-2	8.00 A RARELY HEARD OPERA FROM HUNGAROTON ON COMPACT DISC Prepared and presented by Audrey Manning	54	
5.00 EARLY EVENING CONCERT Prepared and presented by Brendan Walsh	Paisiello, G. (1740-1816). The barber of Seville or The useless precaution. Opera buffa in four acts; libretto by Giuseppe Petrosellini, based on Beaumarchais' French comedy of the same name. First performed St Petersburg, 1782.		
Verdi, G. (1813-1901). Celeste Aida, from Aida (1871). Franco Corelli, tenor; Rome Opera House Ch & O; Zubin Mehta, conductor. WRC R 06255	COUNT ALMAVIVA, Grandee of Spain, alias Lindoro, in love with Rosina: Denes Gulyas, tenor	4	
Dvorak, A. (1841-1904). Slavonic dance no 10, op 72 (1886). BBC SO; Rudolf Schwarz, conductor. WRC R 06257	ROSINA, ward of Bartolo, in love with Lindoro: Krisztina Laki, soprano	5	
Gilbert-Sullivan. With cat-like tread, from The pirates of Penzance (1880). Anthony Raffell, tenor; Chorus of men from D'Oyly Carte Opera Company; Royal PO; Malcolm Sargent, conductor. Decca SKLA 4768		3	

riede primavera). Bartolo adds his own song, a Spanish *seguidilla*, in which he assures Rosina that he really is a good 'catch'. Perhaps not so young and good-looking as he once was, but, after all, in the dark all tomcats are grey (*Vuoi tu, Rosina*).

Now Figaro arrives. While he shaves Bartolo he manages to pocket the key to the balcony window. Basilio also appears, but is soon silenced with a bribe from Almaviva (Don Basilio! Giusto cielo!) They convince him that he really is ill and he departs for his bed. But all is not well. In spite of Figaro's efforts Bartolo finally unmasks the lovers. The curtains falls on his outburst of apoplectic rage.

Act IV: The same room. Night has fallen and a storm is raging. Bartolo convinces Rosina that her lover is unfaithful. In despair she reveals that he is to visit her that night. Bartolo leaves for reinforcements.

Figaro and Almaviva, soaking wet, climb the balcony. Rosina sings of her contempt for the man she once loved so dearly (*Io t'aspettava*). Almaviva tells her of Bartolo's plans to slander him and reveals his true identity. They fall into each other's arms (*Cara, sei tu il mio bene*). Basilio returns with the notary who marries them on the spot. Almaviva's bribe, larger than Bartolo's, pacifies the protesting Basilio, who witnesses the contract. Bartolo returns with a judge and four bailiffs, but he is powerless against the great Almaviva.

10.30 ALSO FROM HUNGAROTON ON COMPACT DISC

Prepared and presented by Audrey Manning

Beethoven, L. (1770-1827). Six national airs with variations, op 105 (c1818). Bela Banfalvi, violin; Sandor Falvi, piano.

CD Hungaroton HCD 12303-2 20

11.00 AND SO TO BED

Prepared by Alice Barton

Giliani, M. (1781-1829). Sonata, op 66. Itzhak Perlman, violin; John Williams, guitar. CBS SBR 235 841 21

Brahms, J. (1833-1897). Trio in A minor, op 114 (1892). Gabrieli Ensemble. Enigma VAR 1021 23

Paganini, N. (1782-1840). Sonata concertata in A. Itzhak Perlman, violin; John Williams, guitar. CBS SBR 235 841 12

Thursday 28

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

1.00 SAMPLE AND HOLD

Fusion music from go to whoo! Murray Gibbs and Pat Sheil dredge the abyss from the mid-sixties to last week in search of the ultimate eclecticism.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 M. ROSTROPOVICH

The Soloist and Conductor

Prepared by Sofia Boniecki

Dvorak, A. (1841-1904). Cello concerto in B minor, op 104 (1895). Mstislav Rostropovich, cello; Berlin PO; Herbert von Karajan, conductor.

CD DG 413 819-2 41

Prokofiev, S. (1891-1953). Romeo and Juliet, suites nos 1 and 2 (1936). National SO, Washington DC; Mstislav Rostropovich, conductor.

CD DG 410 519-2 58

Haydn, J. (1732-1809). Trios: no 1 in C; no 2 in G, London (1784). Jean-Pierre Rampal, flute; Isaac Stern, violin; Mstislav Rostropovich, cello.

CD CBS CD 37786 12

11.00 BRUCE MARTIN, SCHUBERT AND MUSSORGSKY

Prepared by Elaine Hamilton

Schubert, F. (1797-1828). Litany (1816). Nicola Snekker, flute; Vivien Tuck, piano. Chartreuse RICS 77167 3

Il traditor deluse; Il modo di prender moglie. Bruce Martin, baritone; Michael Brimer, piano. HMV OASD 7642 7

Serenade. Sydney Male Choir; Norma McQueen, piano; Peter Pocock, conductor. EMI YPRX 2281 4

Mussorgsky, M. (1839-1881). Varlaam's song, from Boris Godunov (1874; orch. Rimsky-Korsakov). Bruce Martin, baritone. HMV OASD 7642 2

The great gate of Kiev, from Pictures at an exhibition (1874; orch. Ravel). ABC 2ABCL 8201 6

West Australian SO; David Measham, conductor. (2 above)

11.30 THE PRIMARY HOUR

2MBS-FM PRODUCTION

Another programme of stimulating and varied musical activities from Richard Gill and middle-grade children in Studio C. 30

12.00 A Bay Music Programme

Children from the Neutral Bay area perform and also present an original radio script as examples of the activities offered by this innovative music project. 30

12.30 LEO BROUWER

Prepared by Bob Goodnow

Brouwer, L. (b1939). Tres apuntes (1959). Jorge Oraison, guitar. Etcetera ETC 1034 5

Three Central American folk dances (1958). Maria-Livia Sao Marcos, guitar; Zagreb Soloists. Everest 3420 18

Ojos brunos (1959). Jorge Oraison, guitar. Etcetera ETC 1034 2

1.00 AN ALL FRENCH FLAVOUR

Prepared by Joan Nelder

Saint-Saëns, C. (1835-1921). Violin concerto no 3 in B minor, op 61 (1880). Pierre Amoyal, violin; New Philharmonia O; Vernon Handley, conductor.

Erato STU 70985 28

The youth of Hercules, symphonic poem, op 50 (1877). Radio Luxembourg O; Louis de Froment, conductor.

Vox QSVBX 5144 14

Piano concerto no 4 in C minor, op 44 (1875). François-Rene Duchable, piano; Strasbourg PO; Alain Lombard, conductor.

Decca 411 708-1 25

Offenbach, J. (1819-1880). Gaite parisienne (arr. Rosenthal). Montreal SO; Charles Dutoit, conductor.

Decca 411 708-1 42

3.00 ANOTHER RECORD

By courtesy of
Another Record
Distribution



Britten, B. (1913-1976). Variations on a theme of Frank Bridge, op 10 (1937). Northern Sinfonia; Richard Hickox, conductor.

ASV DCA 591 26

Khachaturian, A. (1903-1978). Piano concerto (1936). Alberto Portugheis, piano; London SO; Loris Tjeknavorian, conductor.

ASV DCA 589 37

Bruckner, A. (1824-1896). Symphony no 1 in C minor (1865-66). Frankfurt Radio SO; Eliahu Inbal, conductor.

Telefunken 6.43619 48

5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Mendelssohn, F. (1809-1847). Trumpet overture (1826). Luxembourg R & TV O; Leopold Hager conductor.

Pro Arte SDS 618 10

Telemann, G. (1681-1767). Concerto no 7 in F (1733). Felix Ayo, Araldo Apostoli, Italo Colandrea, violins; I Musici. Philips 9502 011 15

Mendelssohn, F. Piano concerto in D minor (1837). François-Rene Duchable, piano; Jean-Pierre Walléz, director.

Erato NUM 75028 24

Mozart, W. (1756-1791). Sinfonia concertante in E flat, K364 (1779). Rudolf Barshai, viola; Bath FO; Yehudi Menuhin, violin and director.

EMI 1436261 30

Mendelssohn, F. Symphony no 4 in A, op 90, *Italian* (1833). Berlin PO; Herbert von Karajan, conductor.

DG 2530 416 26

7.00 DUDU PUKWANA AND JOHN STEVENS

A Dedication to the Loving Memory of

Johnny Mbizo Dyani

Prepared and presented by Martin Davidson

Pukwana, D. (b1938)-**Stevens, J.** (b1940). Mbizo radebe (1987). Dudu Pukwana, alto and soprano saxophones, piano, voice; John Stevens, drums, pocket trumpet.

Affinity AFF 179 55

8.00 MUSICA VIVA LIVE
Frankl, Pauk, Kirshbaum**RECITAL RECORDED BY
2MBS-FM**

Mozart, W. (1756-1791). Trio no 6 in C, K548 (1783). 20

Shostakovich, D. (1906-1975). Trio no 2 in E minor, op 67 (1944). 29

Beethoven, L. (1770-1827). Trio no 7 in B flat, op 97, *Archduke* (1810-11). 43

Gyorgy Pauk, violin; Ralph Kirshbaum, cello; Peter Frankl, piano. (all above)

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

Strauss, J. (1825-1899). Vergnugungszug, polka. Vienna PO; Willi Boskovsky, conductor. Decca LXT 6256 (mono) 4

Tchaikovsky, P. (1840-1893). It's nearly midnight, from *The Queen of spades*. Ljuba Welitsch, soprano; Vienna State Opera O; Rudolf Moralt, conductor. Decca 6.41980 (mono) 7

Smetana, B. (1824-1884). Bridegroom and bride, from Wedding scenes. Jan Novotny, piano.

Supraphon 3241 7

Verdi, G. (1813-1901). De miei bolenti spiriti, from *La Traviata*.

RCA VIC 1393 (mono) 5

Seaver. Just for today. 4

Trad. My Lagan love. 4

Pearl GEMM 183 88 (mono) (2 above)

John McCormack, tenor. (3 above)

Kotacher-Graff. Evenings in the little bar. Juan Lossas and his tango O.

Electrola 1C 178-31 76667 (mono) 3

Trad. Bailero, from Songs of the Auvergne. Madeleine Grey; Elie Cohen, conductor.

WRC 3060

Trad. Canta pe'me. Richard Tucker, tenor; Columbia Concert O; Alfredo Antonini, conductor.

Coronet KLL 581 (mono) 4

Zany-Daval-Ingraham. I've got a crossed eyed papa. Sophie Tucker, vocal.

HMV EMB 10374 (mono) 1

11.00 3.9.1 CANNIBALE

20th century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

Musique Fantastique! Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th century; from the fourth dimension to the final frontier; from the inner mind to the outer limits**3.00 TILL DAWN**

Classical music to dispel the darkness

5.00 EARLY MORNING MUSIC

Prepared and presented by Dirk Meure

Shorter works from the classical repertoire with time calls in between

9.00 BEETHOVEN AND BARTOKBy courtesy of
PolyGram Records

Bartok, B. (1881-1945). Piano concerto no 1 (1926). Zoltan Kocsis, piano; Budapest FO; Ivan Fischer, conductor.

CD Philips 416 831-2 22

Beethoven, L. (1770-1827). Cello sonata in F, op 5 no 1 (1796). Lynn Harrell, cello; Vladimir Ashkenazy, piano.

Decca 417 629-1 25

Bartok, B. Piano concerto no 2 (1930-31). Zoltan Kocsis, piano; Budapest FO; Ivan Fischer, conductor.

CD Philips 416 831-2 28

10.30 AUSTRALIAN CONCERT HALL

The Melbourne Symphony Orchestra

Prepared by Elaine Hamilton

Rachmaninov, S. (1873-1943). Symphonic dances, op 45 (1940). Vanco Cavdariski, conductor.

ABC AO 7058-59 37

Liszt, F. (1811-1886). Piano concerto no 1 in E flat (1857). Isador Goodman, piano; Patrick Thomas, conductor.

Philips 411 143-1 18

Rubbra, E. (1901-1986). Symphony no 5 in B flat, op 63 (1947-48). Hans-Hubert Schönzeler, conductor.

Chandos ABR 1018 29

Melbourne SO. (all above)

12.00 A CONCERT IN PRAGUE

Prepared by Elaine Hamilton

Smetana, B. (1824-1884). Festive overture in D (1868). Karel Sejna, conductor.

Elite CSLP 6001 8

Czech song (1860-68). Czech Philharmonic Ch; Zdenek Kosler, conductor.

Supraphon 1 12 1437 13

Respighi, O. (1879-1936). Adagio con variazioni (1821). Andre Navarra, cello.

Supraphon SU AST 50 689 10

Janacek, L. (1854-1928). Sinfonietta (1926). 21 Supraphon SU AST 50 380

Karel Ancerl, conductor. (2 above)

Dvorak, A. (1841-1904). Hymns, op 30, *Heirs of the White Mountain* (1864-84). Czech Philharmonic Ch; Zdenek Kosler, conductor.

Supraphon 1 12 1437 19

Prokofiev, S. (1891-1953). Cello symphony-concerto, op 125 (1950-52). Andre Navarra, cello; Karel Ancerl, conductor.

Supraphon SU AST 50 689 37

Czech PO. (all above)

2.00 CLASSIC PROPORTIONS

Prepared and presented by Tom Bridges

Bartok, B. (1881-1945). Violin concerto no 1 (1908). David Oistrakh, violin; USSR Radio Large SO; Gennady Rozhdestvensky, conductor.

Melodiya/Auslese 27 809 21

Gabrieli, G. (1551-1612). A capella mass. Gregg Smith Singers; Texas Boys Choir; George Bragg, conductor.

CBS MS 7334 11

Schubert, F. (1797-1828). Symphony no 8 in B minor, D759, *Unfinished* (1822). Vienna SO; Nikolaus Harnoncourt, conductor.

Telefunken 6.43187 28

Bach, J. S. (1685-1750). Brandenburg concerto no 1 in F, BWV1046 (1721). Concentus Musicus Vienna; Nikolaus Harnoncourt, director.

Telefunken 6.35620 20

Mozart, W. (1756-1791). Clarinet quintet in A, K581 (1789). George Pietersen, clarinet; Grumiaux Ensemble.

Philips 6500 924 31

4.00 AFTERNOON CONCERT**Music: A Family Concern**

Prepared by Marie-Louise Stenström

Merikanto, A. (1893-1958). Notturno (1929). Finnish SO; Jukka-Pekka Saraste, conductor.

CD Finlandia FACD 349 10

Merikanto, O. (1868-1924). From the world of children, op 31. Eero Heinonen, piano.

BIS LP 198 12

Bach, W. F. (1710-1784). Trio sonata in F. Karlheinz Zoller, flute; Thomas Brandis, violin; Irmagard Lechner, harpsichord.

Record Society S 6222 10

Bach, J. C. (1735-1782). Keyboard concerto in G, op 7 no 6 (1770). Robert Veyron-Lacroix, piano; Saar Radio CO; Karl Ristenpart, conductor.

Record Society S 6174 13

Bach, J. S. (1685-1750). Double violin concerto no 3 in D minor, BWV1043. David Oistrakh, Igor Oistrakh, violins; Moscow CO; Rudolf Barschai, conductor.

Melodiya 25 931 16

Mozart, W. (1756-1791). Concerto in F for three pianos, K242 (1776). Hephzibah Menuhin, Yaltah Menuhin, Jeremy Menuhin, pianos; London PO; Yehudi Menuhin, conductor.

Seraphim S 60072 22

Mozart, L. (1719-1787). Trombone concerto in D (c1762). Armin Rosin, trombone; Vienna CO; Philippe Entremont, conductor.

Telefunken 6.42532 14

Vivaldi, A. (1678-1741). Concerto in D, RV93. Los Romeros, guitars.

Philips 6747 428 8

6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenström

Schumann, R. (1810-1856). Fantasie in C, op 17 (1836-38). Jorge Bolet, piano.

CD Decca 417 401-2 33

Schobert, J. (c1730-1767). Harpsichord concerto (1765). Eckart Selheim, harpsichord; Collegium Aureum; Franzjosef Maier, director.

CD EMI CDC 7 47527 23

Friday 29**MIDNIGHT****12.00 A STRICTLY CHEMICAL POINT OF VIEW**

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

During which we turn the spotlight on a particular aspect of jazz. Whether soloist or band, composition or arrangement, composer or venue, you will hear jazz old and new — every Friday at 7 on this programme.

Quite a few points on the jazz spectrum get a polish tonight. We go from the Frank Trumbauer Orchestra to the quintet of organist Jimmy Smith, to the big band of Johnny Richards, and singer Ann Burton, recording with the Dutch Trio of Louis Van Dyke. These, and quite a few other artists, will be in the spotlight tonight.

8.00 CLASSICAL SHOWCASE

By courtesy of Radio Deutsche-Welle

Beethoven, L. (1770-1827). Allegro and minuet in G. Franz Vester, Martina Bakker, flutes.

Roesler, A. (1746-1792). Quartet in B flat. Cologne Philharmonic Cellists.

Mozart, W. (1756-1791). Music for bassoon, K439B (1783). Trio Clarone.

Radio Deutsche-Welle transcription

8.30 SONGS OF ERIC GROSS

Gross, E. (b1926). Five Burns settings (1970). Alan Light, bass. 15
As I was a-wandering; The bonnie lad that's far away (1967). Janice Taylor, soprano. 7
The labyrinth of love (1958). Robert Gard, tenor. 7

Romola Costantino, piano. (all above)
RCA SL 16376

9.00 OLEG YANCHENKO

An Introduction

This programme, produced by Radio Moscow, portrays the talent of Soviet organist Oleg Yanchenko and sketches the development of his career.

10.00 MUSICKE OF SUNDRIE KINDES

Machaut and his Contemporaries

de Machaut, G. (1300-1377). Dame, de qui toute ma joie vient. Gothic Voices; Christopher Page, director. Hyperion A66087 5

Anon. Caccia de Zaccharias (14th C.). Florilegium Musicum, Paris; Jean-Claude Malgoire, conductor. CBS SBR 235827 4

de Machaut, G. Qui es promesses; Hoquetus David. Early Music Consort of London; David Munrow, director. Archiv 2565 052 5

Landini, F. (1325-1397). Chosi pensoso; De dinmi tu. Studio for Early Music; Thomas Binkley, director. EMI 1C 063-30 113 4

Jacopo da Bologna (fl 1350). O dolce appress' un bel peririo; Non al so amante. 10

Anon. Saltarello. 3

Ricercare Ensemble for Early Music, Zurich; Michael Piquet, director. EMI 1C 063-30 111

de Machaut, G. Quant je suis mis; Mes esperis se combat; Ma fin est mon commencement. Early Music Consort of London; David Munrow, director. EMI SLS 863 8

de Andrieu, F. Lament on the death of Machaut (1378). Florilegium Musicum, Paris; Jean-Claude Malgoire, director. CBS SBR 235827 8

11.00 MUSIC AMONGST FRIENDS

Beethoven: The Piano Sonatas

Beethoven, L. (1770-1827). Piano sonata no 19 in G minor, op 49 no 1 (1796). Radu Lupu, piano.

Decca SXL 6886 8

Septet in E flat, op 20 (1800). University of NSW Ensemble.

Philips 6514 293 30

Piano sonata no 20 in G, op 49 no 2 (1796).

Malcolm Binns, fortepiano.

L'Oiseau-Lyre D 184 D3 - 10

Dvorak, A. (1841-1904). Symphony no 8 in C, op 88. Sydney SO; Jose Serebrier, conductor. RCA VRL1 0269 34

12.00 NEW RELEASES

Our Saturday survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Today's programme features the music of Noel Foy, Mickey Tucker, Mario Bauza, Duke Ellington, Ward Pinkett, Viv Carter and Yank Lawson.

3.00 DANCE IN AUSTRALIA

A kaleidoscope of music and news from the dance work prepared and presented by Suzanne Davidson of the Australian Ballet, with Paul Maclay.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised of this in advance by phone or letter.

6.00 RYDER ROUND FOLK

Produced and presented by Dermott Ryder

A weekly programme of folkmusic and events featuring different aspects of traditional folk-life activity at home and abroad, examining influences and attitudes and presenting 'live' music, interviews, news and up-to-the-minute details of folk action — Sydney, State and nationwide.

8.00 THE GREAT CHORAL WORKS

Mendelssohn's Elijah

Prepared and presented by Peter Bell

Mendelssohn, F. (1809-1847). Elijah (1846). Gwyneth Jones, soprano; Simon Wolf, treble; Janet Baker, contralto; Nicolai Gedda, tenor; Dietrich Fischer-Dieskau, baritone; Wandsworth School Boys' Choir; New Philharmonia Ch & C; Rafael Frühbeck de Burgos, conductor. HMV SLS 935 139

Bach, J. S. (1685-1750). Excerpt from St Matthew Passion, BWV244 (1736). La Chapelle Royale Paris; Collegium Vocale, Ghent; Philippe Herreweghe, conductor. CD Harmonia Mundi 901155 6

10.30 CHAMBER MUSIC

Prepared by Gerda Hoffmann

Paganini, N. (1782-1840). Trio in D (1833). Alan Loveday, violin; Amaryllis Fleming, cello; John Williams, guitar. CBS SBR 235555 19

Grieg, E. (1843-1907). Violin sonata no 2 in G, op 13 (1868). Dmitry Sitkovetsky, violin; Bella Davidovich, piano. Orfeo SO47831 32

Beethoven, L. (1770-1827). Trio no 2 in G (1795). Wilhelm Kempff, piano; Henryk Szeryng, violin; Pierre Fournier, cello. DG 2530 408 37

Saturday 30

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet, and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 SALUTE TO AUSTRALIANS

June Loney, Harpist

Prepared by Ida Ferson

Debussy, C. (1862-1918). Danse sacree et danse profane (1904). June Loney, harp; Sydney SO; Willem van Otterloo, conductor. Chandos ABR 1060 10

Ravel, M. (1875-1937). Introduction and allegro (1907). Neville Amadio, flute; Kevin Murphy, clarinet; June Loney, harp; String Quartet; Donald Hazelwood, violin and director. Chandos ABR 1060 10

Albrechtsberger, J. (1736-1809). Concertino in D. Michael Schott, piccolo; Coralie Tosswill, mandola; Sydney Mandolins; Adrian Hooper, director. 13

Hill, M. (1892-1986). Aboriginal themes. Adelaide SO; Henry Krips, conductor. ABC AC 1013 26

Martin, F. (1945-1974). Petite symphonie concertante (1945). Louise Johnson, harp; Colin Forbes, harpsichord; Joyce Hutchinson, piano; Sydney SO; Willem van Otterloo, conductor. Chandos ABR 1060 20

VOLUNTEER PROGRAMMERS FOR THE MONTH OF APRIL

Susan Amigo, Alice Barton, Charles Barton, Pat Bell, Peter Bell, Lys Berky, Fred Blanks, Sofia Boniecki, Ossie Borthwick, Tom Bridges, Barrie Brockwell, Terry Brown, Ray Byron, Clay Caplice, John Carmody, Anne Carr-Boyd, Arthur Carter, Rosemary Catts, Alessio Cavallaro, Martin Cooper, Alexander Craig, Anton Crouch, Janelle Cummings, Derrick Davey, Martin Davidson, Chris Dell, Jeff Donovan, Denis Eddy, Shane Fahey, Ida Ferson, Richard Fielding, Chris Firmstone, Owen Fisher, Robin Forsyth, David Garrett, Emmanuel Gasparinatos, Richard Gaze, Conrad Gershevitch, Murray Gibbs, Patrick Gibson, Geoff Gilber, Rena Gilden, Bob Goodnow, John Grant, Alison Gyger, Bill Haesler, Barbara Hallett, Elaine Hamilton, Austin Harrison, Ian Hartley, Simon Hayman, Valerie Haynes, Eve Hecht, Paul Hurst, Rita Jaffe, Peter Jefferson, Joya Jenson, Bruce Johnson, Kevin Jones, Paul Jones, Max Keogh, Earle King, Max Krumpbeck, John Laird, Pamela Lirnnett, Mary Ludlow, Paul Macley, Audrey Manning, Barrie Merchant, David McDonald, Graham McDonald, Dirk Meure, Joan Nalder, Joe Neustadt, Brin Newton-John, Ray Nicol, Ross Norton, Mark O'Brien, John O'Connor, Mike Phillips, Ross Piper, Ric Prestidge, Ann Ramsay, Jean Reisner, Eddie Rens, Glen Richardson, Paul Roper, Rik Rue, Chris Ruhle, David Rumsey, Dermott Ryder, Annie Schweitzer, Phil Scott, Michael Sheehan, Pat Shell, Roy Simmonds, Robert Smith, Marie-Louise Stenstrom, Robert Tamock, Joanne Tatarynowicz, Larry Turner, Chris Wade, Kevin Waldron, Brendan Walsh, Ruth Warren, Belinda Webster, Martin Wesley-Smith, Don Wilson, Celia Winter-Irving, Mick Withers, David Worobin, Tom Zelinka.

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Rosemary Catts, Paul Roper, Win Thompson, Mick Withers, Joanne Tatarynowicz.

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Member of NSW PBA and PBAA.

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Transmitter located at AMP Centre, Circular Quay

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OBJECTS OF THE MUSIC BROADCASTING SOCIETY OF NEW SOUTH WALES

The principal object is to operate one or more FM broadcasting stations for the encouragement of music and for musical purposes. Other aims are to foster the musical and cultural life of New South Wales by promoting concerts and lectures, and to develop technical skills relating to broadcasting.

MEMBERSHIP

The Music Broadcasting Society of New South Wales Co-operative Limited was registered as a Community Advancement Society under the Co-operation Act 1923, on 26 November 1974. The Co-operative does not aim to make a profit for its shareholders. The cost is \$1 per share, with one share the minimum holding. Shareholders are entitled to one vote each at general meetings regardless of the number of shares held. A management fee, at present \$5, is payable on joining and annually by each shareholder. At the annual general meeting shareholders elect a Board of twelve Directors and a Programme Policy Committee to advise on programmes broadcast by 2MBS-FM. Half of the Directors and PPC members retire each year. Any shareholder is eligible for election to either body. A share application form appears regularly in the Guide.

SUBSCRIPTION

Subscriptions from listeners are 2MBS-FM's main source of income. A Sustaining Subscription is \$75 and includes acknowledgement in *Stereo FM Radio*. The ordinary subscription is \$45 (concession \$30), and brings 12 issues of *Stereo FM Radio*. An application form appears in this issue.

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Apart from five staff members, 2MBS-FM is run entirely by volunteers. For an appointment with the Volunteer Co-ordinator telephone 439 4777.

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WE ARE INDEBTED to the scores of volunteers who help to run 2MBS-FM. Many of them work regularly at 2MBS-FM, in the office, in the record library, in the technical group, delivering guides, and putting together this magazine. Many hours are spent by those who cheerfully serve on the committees of the Board. To all who contribute their time and goodwill to the operation of the station, we say a grateful 'thank you.'

JUNE IS THE MONTH
FOR THE 2MBS-FM

Book & Record Bazaar

It's the ideal way for you to dispose of your pre-loved books, surplus records and sheet music and at the same time help refurbish Studio B.

Clean out those dusty cupboards and deliver books (no textbooks, please), records and sheet music to us at 76 Chandos Street, St Leonards before May 31 and we'll find them a good home.

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